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LITERATURE.

Barrack-Room Ballads and other Verses. By Rudyard Kipling. (Methuen.)

THE two divisions of this book disclose the strength and the weakness of Mr. Kipling: triumphant success and disastrous failure. Certainly, there are weak things among the strong, and strong things among the weak; but the good and the bad, for the most part, are separated, the wheat from the tares. The Barrack-Room Ballads are fine and true; the Other Verses, too many of them, are rhetorical and only half true. It is more important, then, as it is more pleasant, to consider first, and at the greater length, the Barrack-Room Ballads.

They are written in the dialect of "the common soldier," of "Tommy Atkins"; they are composed in his spirit also. It is a curious reflection that the British army at large, and the British soldier in particular, have received so little attention in literature of any excellence. We have plenty of heroic poems, as Mr. Henley and many others know well; plenty of verse alive with the martial spirit, with the "pomp and circumstance of glorious war"; plenty of things hardly less great than Wordsworth's *Happy Warrior*, or the Laureate's *Ode on Wellington*. But of the British army, as a way of daily life, as composed of individual men, as full of marked personal characteristics and peculiarities, our poets great and small have had little conception. What Smollett in prose, and Dibdin in verse, did for the navy, no one has yet done for the army. Famous achievements and signal successes of armies, or of regiments, or of individual men, have been sung. Agincourt, Flodden, Blenheim, Waterloo, the Crimea, the Mutiny, have inspired praises, not always stilted and official; but the personal sentiments of the British soldier have not been the theme of any British poet worth naming. Certain criticisms, which I have read, of these Ballads have dwelt upon the technical difficulty of their dialect. Such criticism is of a piece with the prevailing apathy and ignorance concerning the army. Little wonder that Special Committees and Royal Commissions are required to look into its state, while so many critics of literature, whose pride and business it is to be omniscient, are baffled by the technical terms or the appropriate slang of these Ballads. Poems thick with archæological terms, with foreign phrases, with recondite learning and allusions, are accepted without demur. Mr. Kipling's Indian stories have aroused no protest; but when he sings the common soldier in a

common way, these omnivorous critics are aghast at the uncouth and mysterious language.

There are twenty of these Ballads; and there can hardly be said to be one failure among them, although two or three are of marked inferiority to the rest, and although the greater number look poor by the side of the four or five masterpieces. The most noticeable thing about them, on a first reading, is their swinging, marching music. The accents and beat of the verse fall true and full, like the rhythmical tramp of men's feet. Take such rhythms and measures as

"For it was—'Belts, belts, belts, an' that's one for you!"
An' it was 'Belts, belts, belts, an' that's done for you!"

or as

"When first under fire, an' you're wishful to duck,
Don't look nor take 'eed at the man that is struck,
Be thankful you're livin', and trust to your luck
And march to your front like a soldier.
Front, front, front, like a soldier,
Front, front, front, like a soldier,
Front, front, front, like a soldier,
So-oldier of the Queen!"

or, best of all, as

"On the road to Mandalay,
Where the old Flotilla lay;
Can't you 'ear their paddles chunkin' from Rangoon to Mandalay?
On the road to Mandalay,
Where the flyin' fishes play,
An' the dawn comes up like thunder outer China
'cros't the bay!"

They go with a swing and a march, an emphasis and a roll, which may delude the inexperienced into thinking them easy to "rattle off." I should be greatly surprised to hear that Mr. Kipling thought the same.

The Ballads deal with a few marked incidents, experiences, and emotions from the private soldier's point of view; some general and unlocalised, but most peculiar to military life in the East. All Mr. Kipling's undiverted and undiluted strength has gone into these vivid ballads; phrase follows phrase, instinct with life, quivering and vibrating with the writer's intensity. No superfluity, no misplaced condescension to sentiment, no disguising of things ludicrous or ugly or unpleasant; Tommy Atkins is presented to the ordinary reader, with no apologies and with no adornments.

"We aren't no thin red 'eroes, nor we aren't no blackguards too,
But single men in barracks, most remarkable like you";

he sings: in a genial and, at the same time, an acute expostulation with the people, who exalt him in war but despise him in peace, in the amiable manner lately described by the Duke of Connaught. But no panegyrics could give the civilian a truer sense of the soldier's life, in its rough and ready hardships, than the experiences of camp and battle in these pages; their grim pleasantry in describing the little accidents of a battery charge, the perversities of the commissariat camel, the dangers that await the "arf made" recruits in the East, the humours of the "time-expired," the fascinations of "loot," the joys of the "cells," the fatigue and the exhilaration of "route marchin'."

Then we have the generous recognition of "Fuzzy-Wuzzy," the Soudanese:

"So ere's to you, Fuzzy-Wuzzy, at your 'ome in the Soudan;
You're a pore benighted 'cathen, but a first-class fightin' man;
An' 'ere's to you, Fuzzy-Wuzzy, with your 'ayrick 'ead of 'air—
You big black boundin' beggar—for you broke a British square!"

And an eulogy no less generous is bestowed upon the native water-carrier, "our regimental bhisti, Gunga Din."

The most poetical, in the sense of being the most imaginative and heightened in expression, is "Danny Deever," hanged for shooting a comrade.

"'Is cot was right-'and cot to mine,' said Files-on-Parade.
'E's sleepin' out an' far to-night,' the Colour-Sergeant said.
'I've drunk 'is beer a score o' times,' said Files-on-Parade.
'E's drinkin' bitter beer alone,' the Colour-Sergeant said."

And perhaps the most winning of them all is "Mandalay": the Burmese girl and her lover, the British soldier, his sickness and disgust at London and England after those old times in the East.

"I'm learnin' 'ere in London what the ten-year soldier tells,
'If you've 'card the East a-callin', you won't never 'eed naught else.'"

—which would seem to be the experience of Mr. Kipling also.

There is plenty of matter in these Ballads to which "inquisitorial" critics, to use Milton's word, can take objection: the moral and dogmatic theology of the soldier, as indicated by Mr. Kipling, is somewhat unauthorised and lax. But Mr. Kipling has no ambition to paint him, except in his own colours; and, very seriously contemplated, these Ballads give a picture of life and character more estimable and praise-worthy for many rugged virtues of generosity, endurance, heartiness, and simplicity, than are the lives and characters of many "gentlemen of England, who stay at home at ease."

Mr. Kipling's Other Verses are less pleasant reading. Their rhetorical energy is splendid. At times they ring true to nature; but for the most part they are spasmodic, ranting, overstrained. For example, the volume opens with a poem to the praise of one whose death Mr. Kipling has an especial right to lament, while all lovers of literature have also their regrets. It imagines the great dead in a Valhalla of the windiest sort. There, beyond the farthest ways of sun, or comet, or star, or "star-dust," "live such as fought, and sailed, and ruled, and loved, and made our world." There "they sit at wine with the Maidens Nine and the Gods of the Elder Days"; and

"'Tis theirs to sweep through the ringing deep
where Azrael's outposts are,
Or buffet a path through the Pit's red wrath
when God goes out to war,
Or hang with the reckless Seraphim on the
rim of a red-maned star."

There "they whistle the Devil to make

them sport who know that Sin is vain"; but that is not all:

"And oftentimes cometh our wise Lord God, master of every trade,
And tells them tales of His daily toil, of Edens newly made;
And they rise to their feet as He passes by, gentlemen unafraid."

It is a Paradise, an Elysium, a Valhalla, of "the Strong Men."

The hollow insincerity of this rhetoric is little short of marvellous; not, I need hardly say, that I impute any insincerity to the writer's spirit and intention. I mean, that the imaginative design of the poem, aiming at the heroic and the sublime, falls into a bathos worthy of Nat Lee. "The reckless Seraphim," to put it quite frankly, are absurd; and so is the whole attempt, by a mystical use of vague astronomy, to represent in a new fashion the home and the life of the great dead. I can attach no meaning to the jumble of "Maidens Nine" and "Gods of the Elder Days" and "Azrael" and "the Pit" and "the Devil" and "our wise Lord God": if it be all metaphorical, a large and half-Oriental dream, it loses all semblance of reality; if it be more soberly meant, I prefer not to characterise it, but rather turn to Dante or to Virgil. Dante has no lack of strength and power; and I am more at home, with reverence be it said, in his *Paradiso*, with *il santo atleta*, than with the self-satisfied "Strong Men" of Mr. Kipling. Yet, like all that he writes with any degree of excellence, these lines have fine things in them: witness the description of him who walked from his birth "in simpleness and gentleness and honour and clean mirth": a just and noble praise.

Mr. Kipling has run riot in chaunting the glories of action; for still, as Mr. Stevenson has it,

"For still the Lord is Lord of might;
In deeds, in deeds, he takes delight."

It is very true; but he takes delight in other things also; and this glorification of the Strong, the Virile, the Robust, the Vigorous, is fast becoming as great a nuisance and an affectation as were the True and the Beautiful years ago. It is so easy to bluster and to brag; so hard to remember that "they also serve, who only stand and wait." Indeed, there seems to be no virtue, which Mr. Kipling would not put under the head of valour; virtue, to him, is *virtus*, and all the good qualities of man are valorous. From that point of view, saints and sinners, soldiers and poets, men of science and men of art, if they excel in their chosen works, are all Strong Men. That may be fair enough as a view of the matter to be sometimes emphasised; but we can have too much of it.

In some of his finest pieces Mr. Kipling is a prey to the grandiose aspect of things. "The English Flag," for example, in which the Winds of the World witness to England's greatness, is grievously spoiled by exaggeration of tone. We know that England is great, that Englishmen have done great things, that the fame of her glory has filled the corners of the earth; but we have no occasion to shriek about it, to wax hysterically wroth with those

who deny it. Shakspeare's great burst of loyal pride, Milton's solemn utterance, Wordsworth's noble verses, Browning's "Home Thoughts from Abroad," the Laureate's stately lyrics, do not brag and bluster and protest. "What should they know of England, who only England know?" cries Mr. Kipling; as though nothing short of ocular demonstration and a tourist's ticket could make the "poor little street-bred people" believe in the greatness of England by North, South, East, and West. The occasion upon which the verses were written may justify some of this agitated declamation; but the tone is habitual with Mr. Kipling. Again, the delightful satire of "Tomlinson," the man with no soul of his own, whose God and whose virtues and whose rites came all "from a printed book," would be far more telling if there were some recognition of the fact that a man may be equally contemptible who "posts o'er land and ocean without rest," with no more soul than a thistle-down. I am duly sorry to rely so much upon "printed books"; but I remember certain exhortations to the theoretic life in Plato and Aristotle, certain passages in Dante about *Pantica Racheis*, the Lady of Contemplation, and in Milton about "the cherub Contemplation," whom he wished for "first and chiefest." Doubtless, this is to take Mr. Kipling's satire too seriously, and to have no sense of humour; but I am in Mr. Kipling's debt for so great a number of delights that I am the more moved to exclaim against his defects. I want to enjoy all that he writes. All that he urges against the effeminate, miserable people who take their whole standard of life and conduct from the opinions that they meet, and the society that surrounds them, is admirable; but it is not the whole truth. Perhaps, as Mr. Stevenson suggests, there is no such thing as the whole truth.

Of the remaining poems, far the best are the "Ballad of East and West," a thing to stir the blood like a trumpet; the "Conundrum of the Workshops," a charming satire upon critics and criticism; and the ballads of the "Clampherdawn" and the "Bolivar." The fierce and stinging verses against the Irish members concerned in the famous Commission are too virulent in their partisanship to be quite successful, even in the eyes of those who agree with them in the main. Of the Indian legends and ballads, we may say nothing; most of them have some force and spirit, but they do not equal the similar work of Sir Alfred Lyall.

Let me conclude by expressing my thanks once more for the Barrack-Room Ballads; in them, their unforced vigour and unexaggerated truth, I can forget all excesses of rhetoric, all extravagances of tone.

LIONEL JOHNSON.

Constantine, the Last Emperor of the Greeks; or, the Conquest of Constantinople by the Turks, A.D. 1453. By Chedomil Mijatovich. (Sampson Low.)

M. MIJATOVICH is already well known to Servian scholars as the author of a bulky biography of George Brankovich, Despot of

Servia, in which, with more ingenuity than success, he patriotically endeavoured to whitewash the character of that very dusky potentate. As a biography, the book was a failure; but the amount of information, laboriously collected from all manner of unexplored or inaccessible sources, which it gave about contemporary history made it very valuable to the historical student; and this was especially the case with regard to the last days of Constantinople and the fall of the imperial city. Unfortunately, the book, being written in Servian, was of use to only a very limited number of even Slavonic scholars; and the English public is therefore under a debt of gratitude to M. Mijatovich for now presenting them in English (and excellent English, too) with the results of his latest studies on that most harrowing catastrophe, the death of the last Greek Emperor.

We may say at once that the book is the best monograph on the subject we possess. As a masterpiece of style, Gibbon's famous description of the siege must always have pre-eminence; but Gibbon's information was scanty indeed compared to the present author's, as a glance at the exhaustive bibliography at the end of the volume sufficiently shows. We are not likely to learn very much more about the details of the siege till the MS. treasures of the Imperial Library at Stamboul have been thoroughly ransacked, and perhaps not even then.

There can be little doubt that the empire of Constantinople was practically played out for some time before the final catastrophe. Not even the genius of an Alexius Comnenus could have saved it for long. The collapse, however, was not due, as has so often and so hastily been assumed, to the invincibility of the Turks and the effectness of the Greeks (facts are against both assumptions), but to the false policy of the Palaeologi in the first place, and to the "supine indifference" of the Christian powers in the second. When Michael VII, the one great man of the last Byzantine dynasty, easily restored the empire in the middle of the thirteenth century, its fortunes seemed nothing like so desperate as they had been at the end of the eleventh, when the greatest of the Comnenoi snatched it from apparently utter ruin. The fatal fault of Michael was to cherish the capital at the expense of the provinces. Constantinople became a sieve which swallowed up millions of money drained away from the provinces, which, speedily becoming exhausted, withered away and dropped off one by one. Asia Minor, in particular, which under the wise and equitable rule of the Comnenoi and the Lascaridae, had been a never-failing source of revenue, became a mere burden and expense to the Palaeologi, until that, too, was lost, and at last the Greek Emperor found himself in the anomalous position of possessing a capital without an empire. The apathy of the West, on the other hand, was due partly to religious and partly to political causes. The religious hatred of East and West was natural enough. The Greeks could never forget the bestial atrocities of the Latins when the defenceless city lay at their mercy

in 1204, while the Latins would have been something more or less than men had they forgiven the Greeks for paying them off in kind whenever they had the opportunity. But the political divisions and jealousies of the West must also count for something. The Latins were much too absorbed in their own interests to care whether Greek or Turk was in the ascendant in the Balkan Peninsula. The political morality of the Danubian Princes, in particular, was at the lowest ebb. A typical specimen of these double-dealers was George Brancovich, Despot of Servia. So far as any one man can be held responsible for a catastrophe due to many causes, he must be blamed for the fall of Constantinople. Both as one of the wealthiest of Hungarian magnates and as Prince of Servia, his influence in the Peninsula was immense, and he had all the courage and the capacity necessary to use that influence decisively for the Christian cause. He was bound alike by duty and honour to support Hunyady (to whom he owed both his riches and his crown) in his lifelong struggle with the Turk; yet he was never more than a half-hearted supporter of the hero, and was constantly thwarting Hungary, the one Christian state which showed the slightest disposition to help the hardly pressed Greek Emperor. It was Brancovich who prevented Scanderbeg from hastening to the assistance of the Hungarians at Varna. It was Brancovich who detained Hunyady a captive after the Battle of Kossova, and was only prevented from handing him over to the Turks by the fear of a Magyar invasion. His policy was all the more shortsighted as the Sultan might easily have been overthrown by a Christian coalition. The ease with which Hunyady repeatedly triumphed over tenfold odds shows that the Turks were anything but invincible at this time. Their empire often hung on the decision of a single battle; and even when they put forth all their resources, it was as much as they could do to capture Constantinople itself with 160,000 men, though the Greeks had barely 9000 men to defend the immense circuit of dilapidated walls at a month's notice. The defence was magnificent, and sufficient of itself to refute the loose talk about Byzantine effeteness. Terribly handicapped as they were, the Greek and Italian engineers proved up to the very last moment more than a match for the Turkish hordes; and but for the almost incredible carelessness which left the disused old Korko gate open, it is doubtful whether the city would have been taken after all. The final assault was only precipitated by the warlike ultimatum of the Hungarian ambassador; and the Sultan, in the event of that assault failing, had resolved to raise the siege at once, for fear of the arrival of the "White Knight" (i.e., Hunyady). For the unhappy Emperor one cannot express too much respect. He did his duty, like the brave and honest man he was, at a time when to do one's duty was the highest heroism. Most certainly a nobler monarch never wore the Diadem of Pearls.

M. Mijatovich's monograph is a delightful book, and no one can read his narrative of the siege without emotion. He has, perhaps, sacrificed something of dramatic effect by describing it from day to day in

chronicle fashion; but on the other hand every detail is so stirring and vivid that not very much is lost by this method. As a rule the author is most fair and generous, but at the very opening of the book he has been tempted into a tirade against what he calls *Byzantinism*, which jars unpleasantly. We had fancied that the ancient superstition, which used to regard the *Lower Empire* (as it is sometimes called) as the lowest of political organisms, had been well nigh exploded; and certainly the old reproach comes with a peculiarly ill grace from a Servian. On the whole, and to the very last, the Byzantine empire was a great civilising medium; and the Balkan States, including Servia, owed to it as much civilisation as their rude virility could then bear. It was the Byzantines, too, who taught the nations the art of diplomacy, which, after all, was only a development of the old Roman science of government. Brute strength naturally resented being outwitted by the cleverer Greeks, and was blatant at what it called "astuteness, hypocrisy, and cowardice," to quote M. Mijatovich; when, however, the Franks were sufficiently educated to practice the like art themselves, they lost no time in doing so. Then, however, they called it *la haine politique*.

There are singularly few errors in this pleasant book. "Anadoly" and "Anadolia," however, should both disappear in subsequent editions in favour of "Anatolia"; and it is a mistake to allude to Ladislaus V. of Hungary as "Wladislaus."

R. NISBET BAIN.

"THE WORKS OF JOSEPH PAYNE."—Vol. II., *Lectures on the History of Education*. Edited by Dr. J. F. Payne. (Longmans.)

THERE are comparatively few pedagogic books which are of general value as literature. Ascham's *Schoolmaster*, portions of Mulcaster, Locke's *Thoughts*, Montaigne's *Essays*, and Rousseau's *Emile* are not to be neglected by any literary reader whose joy is in the apt word and weighty style. In our own day the late Mr. Quick wrote his *Educational Reformers*, a book which I venture to think ranks and will rank as a pedagogic classic within easy reach of the high road of general literature. Mr. Quick's words come so spontaneously, and yet hit the mark exactly. They are so filled with a love of his subject, and yet are so pointedly critical. Above all, while he is keenly appreciative of pedagogic advance in the "reformers" of whom he treats, he is even more charmingly sympathetic with the "fruitful failures." In short, for matter Mr. Quick is *facile princeps* among pedagogic historians; while his style raises him above pedagogues, not far from the side of Izaak Walton.

The revised edition of Mr. Quick's *Educational Reformers* appeared in 1890. Mr. Payne's *Lectures on the History of Education* are published now for the first time. They were delivered, I believe (the editor does not mention the date), some twenty years ago. Unless this fact be borne in mind, an injustice will be done to Mr. Payne, for his

book cannot be said to stand on the same high level of attainment as the *Educational Reformers*. Nevertheless, it is a clear, vigorous, intelligible account of the history of education, especially interesting and valuable as pioneer work, undoubtedly stimulating and illuminative, although brought to light after many days.

It was, I think, in 1872 that Joseph Payne was appointed the first English professor of education in the College of Preceptors. The enthusiastic and efficient way in which he performed the duties of his office gave a great impulse to the study of pedagogy. His lectures on the Science and Art of Education were published, the first edition in 1880, the second edition in 1883. These have come to be regarded as adequate, and in their main positions almost authoritative, utterances as to the aims of the modern school of practical educationists. The *Lectures on the History of Education*, however, suffer more than the lectures on the Science and Art of Education by the delay in their publication. The glacier mass of practical education advances its painful feet year by year; but the critical investigation of its long antecedent conditions may, in twenty years, find fuller and more finished observers and historians. Moreover, as the editor of this volume tells his readers,

"the manuscript from which these lectures were given, though altered and partly rewritten during successive years, is in parts very fragmentary, and was never prepared by the author in a form suitable for publication."

It is not surprising, therefore, to find neither highly developed style nor matter in this book. There is a great deal of valuable information, and that of a kind which the reader must at once recognise would cost a very great amount of time and patience for the writer to read, mark, learn, and inwardly digest, so as to be able to, selectively, bring before his students. The investigator, the collector, the judge, and the lecturer have been hard at work, and the student is freely made welcome to the best and chosen results. Imagine, as we read, the living voice, and we can realise that the spirit of enthusiasm must have run high in Mr. Payne's classes.

Mr. Payne's personality appears strongly marked in the Lectures. It is, I think, for a History of Education, a mistake. We are not concerned, truly speaking, with the writer, but with the men about whom he has undertaken to write. They should live and move and think. They should occupy the mind of the writer, and afterwards, in its turn, the mind of the reader. We should be introduced to them and remain in their presence undisturbed. Mr. Payne, however, it has to be remembered, wrote this volume as lectures. He deals with his students, in the manner which is very usual and probably quite necessary under some conditions, as being in a foreign land, and having come to him as an authoritative guide. He will tell them about educational people, as they appear to him, and in so doing will bring them all under the measure of his own standards. In other words, Mr. Payne's method of teaching the history of education is often not so much objective as subjective.

In the lecture room, I repeat, this method may be advantageous. In a history, how-

ever, which it is hoped may endure, it is not consistent with any high conception of style. It is apt to irritate the patience of readers. It leads to such a sentence as the following, which I cannot but regard as unfortunate:—

"This difference is truly distinctive, and places Comenius in the position of educational father of Pestalozzi and Fröbel, and in a certain sense of myself, who claim to have been the first to connect, or desire to connect, pre-observation of the phenomena of baby-life with the positive principles of the science of education, and to found upon these principles the art of education."

In fact, Mr. Payne exhibits the defects of his high qualities. He held strong views; he was a schoolmaster born and bred; he has the schoolmaster's clean-cutness of thought and certainty of conviction. Hence, in his lecturing, he often regarded history very much as chapters, exemplifying, by either negative or positive treatment, the curtly expressed and strongly felt texts into which he resolved his pedagogic doctrines. Mr. Payne seeks not only to narrate the history of education, but also to convince his students of the rightness of certain conclusions. To leave a true impression of the present state of pedagogy, Mr. Payne sometimes foregoes an opportunity of further tracing the history of the past. He is a revolutionist at heart, and more interested in eclectic research than in tracing the organic continuity of pedagogic history.

The opening chapters are very interestingly and ably written. They give, in a short form, an excellent general sketch of the old Chinese, Indian, Egyptian, Persian, Jewish, Greek, Roman, and early Christian education. When, however, Mr. Payne reaches the time of the Renaissance, he alters his method, becomes biographical and, more or less, schoolmasterly critical. Previously he is interested in giving attention, within the limits of his space, to the great movements—political, social, literary, military, &c.—to which the educational impulse from time to time was responsive. At this point, however, he calls to witness modern educational watchwords, and suggests the measure of their anticipation by individual educationists. He wishes rather to estimate their value than to comprehensively and sympathetically understand the nature of their limitations.

There is much that shows great penetrative power of observation. Mr. Payne's treatment, for instance, of the importance of chivalry in its effect on education is most suggestive. He says:

"Chivalry is so associated with romance that we sometimes forget that the training of the knight and squire was after all a special institution, and really belongs to the history of education. And one thing very noticeable with regard to it is this, that it was substantially independent of the clergy."

This opens the way to the recognition of the differentiation of education for different ends, the knight and squire being trained one way, the clergy another. It is the educational aspect of the breaking up of the idea that there is only *one* system of education, in the same way as the ancient world thought there should be *one* universal

empire, or the Middle Ages thought there was *one* panacea for all diseases, or *one* stone which could render all inferior metals into gold. Mr. Payne's remark on chivalry signalises the parting of the ways—at which the modern current set in towards different treatment for different classes, from which the modern idea is derived of different educational treatment for different individual ends or temperaments.

The account of one of the educationists treated at some length, Jactotot, calls for particular mention. Mr. Payne acknowledges him as "master," and Jactotot addresses Mr. Payne, in a letter of which a facsimile is given in this volume, as "mon cher disciple." In this account Mr. Payne shows himself as an enthusiastic teacher, letting himself go, eloquently and vividly expounding the famous Jactotian dicta: "That a teacher can teach what he does not know," and "tout est dans tout." These two remarkable phrases are expanded and dwelt upon at great length, and looked at from many points of view. In the course of the exposition the lecturer shows great fertility of resource in his illustrations, which he draws from many fields. It is an excellent example of Mr. Payne at his best. Jactotot's phrases are coiled and uncoiled before the students, and he must indeed be dense who does not learn much from the process. It is as who should wind a long hank of wool into a ball and then unwind it. He must perforce visualise two forms of the wool, its aspect in the length, and its capacity for being wound into a small space. If he is going to knit with the wool, its ball-form will certainly be advantageous. So, I imagine, Mr. Payne would say, everyone will recognise the truth of Jactotot's apparent paradoxes, if taken in the length; and very useful they are closely-packed up in their short maxim-forms, to him who knows how to use them.

Mr. Payne in his lecture on Milton, quotes the well-known passage: "This is not a bow for every man to shoot in that counts himself a teacher; but will require sinews almost equal to those which Homer gave Ulysses." Every teacher who has read the famous tractate of Milton, with its pretentious encyclopaedia of subjects, has realised the meaning of the passage. Mr. Payne, however, shows his teacher's insight and sympathy when he pertinently observes to his students: "The same parallel might occur for the *sinews of the pupil*."

The modern educationist lays much stress on object-lessons. It is, therefore, very appropriate to have introduced into the body of the text of Mr. Payne's book, in the lecture on Comenius, a facsimile page taken from the *Orbis Sensualium Pictus*. A careful glance at that page, with its quaint picture of the master and the boy, will do more to show the import of the most famous school-book of the seventeenth century, than a chapter of detailed description. The editor, indeed, is to be congratulated upon the inclusion in the volume of so many capital illustrations, especially the portraits of some thirteen educational reformers.

I have spoken above, distinctly, of the fragmentary nature of these lectures. It remains to say that it is quite clear that

readers of this book owe it to the care and thought of the editor that it is not still less complete. Much must have been done to avoid the brusqueness of omissions and abruptness of transitions which so often are discovered in the act of oral delivery of even a well-prepared MS. The editor's notes, although not by any means exhaustive of the subjects he raises in them, are really useful and illustrative of the text, and very similar to such oral explanations as would be supplied, in class, by the lecturer. The editor, I should add, makes a suggestion of a most valuable kind. "In going over this ground, it has struck me what a splendid field is open to some historian who, with adequate knowledge and resources, should produce an illustrated History of Education."

In spite of the reservations which I am compelled to note, it will, I think, be evident that it is an emphatic testimony to the discriminating zeal and ability of Joseph Payne that these lectures, fragmentary and unmethodical as they are, and prepared for oral delivery twenty years ago, are probably, after Mr. Quick's *Educational Reformers*, the best general exposition of the history of education to be found in English.

FOSTER WATSON.

Hans Christian Andersen's Correspondence with the late Grand Duke of Saxe-Weimar, Charles Dickens, &c. Edited by Frederick Crawford. With Portraits and Memoir. (Dean.)

"How good Leech is, and what a genuine humour! And Hans Christian Andersen, have you read him? I am wild about him, having only just discovered that delightful, delicate, fanciful creature." So wrote Thackeray to Aytoun on January 2, 1847, and the words describe Andersen's characteristics with a rare felicity. "Delightful, delicate, fanciful"—such he assuredly was. Nor are there any children's stories known to me so full of grace and charm as his: so essentially stories for children, and yet fraught with a deep if unobtruded meaning.

Andersen himself remained a child, a grey-headed child, to the end of his life. As one reads his autobiography, his letters, the record left by those who knew him, he never seems to show any signs of age. He is throughout a child in fresh enjoyment of life, its pleasures, its sociability, its pageantry, its successes. He is a child, too, if it be necessary to put some shadows into a picture otherwise too bright, in a kind of scarcely disguised vanity and desire for notice. And like a child, also, he is very self-centred. "Unfortunately the over-sensitive and egotistical nature of the great Danish author much marred our intercourse," says Mary Howitt in her autobiography; and again in the *Literature and Romance of Northern Europe*, published while the subject of their criticism was alive, she and her husband say, not very politely—

"Andersen is a singular mixture of simplicity and worldliness. The child-like heart which animates his best compositions appears to your astonished vision in real life in the shape of a *petit-maitre* sighing after the notice of princes. The poet is lost to you in the egotist."

When judging Andersen in the light of such utterances, it is, however, but fair to remember that he and the Howitts had had slight differences of opinion on money matters in connexion with the production of his books in England; and this may justify some discount from the Howitts' dispraise. The man, no doubt, was no more perfect than his fellow-men, and had, as has just been stated, his childish faults. But in a world that is growing daily more sad and pessimistic, even graver peccadilloes than have ever been laid to his charge might surely be forgiven to one who, even to the border of the grave, kept a spirit so contented and cheery. M. Renan, as we all know, is very nearly tempted to believe in Providence because everything has been to him for the best in the best of worlds. Andersen yielded to the temptation. He drew that conclusion from the same premises. His life had been so happily ordered—the poor shoemaker's son, as he looked back upon his course, had so much cause for self-congratulation, the whole of his past was so delightful and sunny, the present so entrancing, the future so full of hope—that the guidance and guardianship of Providence seemed almost a matter of course. This is the keynote of the Autobiography, or, to use a newer musical metaphor, it is the Andersen *Leit-motiv*, both in the Autobiography, and also in this correspondence.

"I am thoroughly learning to recognise in life," he writes to the King of Denmark, "how much that is truly great and good one finds in all stations. Life is so delightful, and every one is really good at heart. I have confidence in all men, and, in truth, I have never yet been deceived."

Not, of course, that Andersen's existence was all sunshine with never a cloud. Apart from the struggle and stress of his earlier days, there are indications here of an unhappy love affair in the beginning of 1831, when he would be some twenty-five years old. "She is engaged, and is going to be married next month. . . . God is too hard on me. Oh, that I were dead!" So he writes to his friend Ingemann; but, though he remained single to the end, the love-wound seems soon to have healed. Very shortly he is writing quite happily again, and much enjoying a trip in Germany; and indeed I have a suspicion—I hope I am doing Andersen no wrong—that in this love affair there were traces of the influence of Heine, whose works Andersen was studying at about this time.

The trip to Germany was one of many journeyings which Andersen enjoyed with all a schoolboy's zest. Twice he came to England—once in 1847, and again, as Dickens's guest, in 1857. The country evidently produced a most favourable impression on him:

"London, and not Paris, is the capital of the world," he wrote in 1847. "In London Rome is always before my mind on account of the contrast; the two cities might represent the terrestrial globe, Rome the night, the grand majestic night, and London the day, life in its fulness and its hurry."

Of course he was well received on both occasions. During the first visit he saw

much of Lady Blessington's set, was made a temporary member of the Athenaeum Club, was introduced to Lord Palmerston, made friends with Jenny Lind, the idol of the hour, and with Dickens, who pleased him much by walking over from Ramsgate to bid him good-bye when he was starting for the Continent. "In England and Scotland I have received so much appreciation, or rather over-rating, so much amiable kindness, that it turns my head to think about it." Between him and Dickens especially, a real bond of affection was established. This volume contains three letters of Dickens, not published in the Dickens Correspondence, and breathing the kindest appreciation. At Gadshill Andersen was made to feel thoroughly at home:

"I have now been in England five weeks," he writes to the Dowager Queen of Denmark on July 14, 1857, "and have spent the whole time with Charles Dickens, in his charming villa at Gadshill. . . . The whole landscape is like a garden, and from the hills one can follow the winding of the Thames for many a mile, and, looking far over woods and fields, catch a glimpse of the sea. There is a scent of wild roses and ivy here, the air is so fresh, too, and inside the house itself happy people live. Dickens is one of the most amiable men that I know, and possesses as much heart as intellect."

And again:

"Dickens himself is like the best character in his books—jolly, lively, happy, and cordial. . . . I do not at all feel as if I am in a foreign land, but as if I were at home."

The letters, as here very adequately translated, possess much grace and charm. Andersen had all the lightness of touch necessary to make a good letter-writer. Nor need we, I think, take it in dudgeon, like the Howitts, if kings, grand dukes, and crown princes are among his correspondents. There is no disgrace in writing without servility to an exalted personage.

FRANK T. MARZIALS.

Horae Sabbaticae: Reprint of Articles Contributed to the *Saturday Review*. By Sir James Fitzjames Stephen. First and Second Series. (Macmillans.)

It is no light task to set "infinite riches in a little room," to compel into the scanty pages of a newspaper article the essence of an epoch-making book, or the total achievement of a great writer. In such a process, the clarity of thinking is necessarily dulled; much of characteristic perfume and flavour cannot fail to disappear. This is the difficulty which Sir James Stephen has had to encounter in these volumes, wherein he essays to deal with a score of people of importance in their day, and not unworthy our serious attention now. He begins, by way of piquant contrast, with three naive mediæval chroniclers, Joinville, Froissart, and Sir Philippe de Comines. But his real subject is the chain of thinkers, French and English, which stretches across the ages of controversy between the Reformation and the Revolution of 1789. The list is not a complete one. Bacon is not here, nor Berkeley, nor Milton, nor Rousseau, nor Sir Thomas Browne. With these omissions, considerable enough, the book is practically a survey

of a whole cycle of thought, of an age animated, for all its bitter antagonisms, by a common spirit, starting from the profound half-truths of Protestantism, and ending only in the "no thoroughfare" of Hume. Sir James Stephen's studies cannot claim to rank with those of the great masters in this mode: they have not the philosophic breadth of Mr. John Morley, nor the luminous delicacy of Mr. Pater, nor Matthew Arnold's humane and sympathetic sweep. Beside the essay on Vauvenargues, or that on Winckelmann, or that on Maurice de Guérin, they are puny indeed: excellent journalism, and nothing more. But they are shrewd and lucid, inspired by sincere interest in the subject, and informed by wide reading and sound common sense. Sir James Stephen never quite forgets modern problems; and therefore he is most successful, because most in earnest, when handling topics that have a direct bearing upon these. The account, for example, of Middleton and his *Inquiry* into miracles, and the sketch of Gibbon with its parallel between the Roman Empire and Modern Europe, are among the best of many readable passages.

Two or three wide generalisations stand out and give a unity to the group of monographs of which the book is composed. Sir James Stephen keeps the truth before us that the great prose works of the seventeenth and eighteenth centuries were nearly all written with an immediate reference to practice. They were less speculative than apologetic. The *Ecclesiastical Polity* was dictated by the necessity of finding a theoretical basis for the Church-system which the statecraft of Elizabeth had already constructed. Locke's works *On Civil Government* had their origin in the desire for a retrospective justification of the step which the English people took when they "flung the burden of the second James." Partly as a corollary to this, and partly owing to cruder literary conditions, there is much in the political and religious treatises of the time that is quite ephemeral: whole volumes of "Opera Omnia" are filled with mere polemic, barren personal controversies that nowadays would be happily buried in the correspondence columns of the *Times* or the *Guardian*. Locke's detailed criticisms of Sir Robert Filmer, Hooker's elaborate replies to Thomas Cartwright, have no longer anything more than an antiquarian interest; they only serve to clog the constructive and permanent elements in the works of which they form a part. Another point which finds frequent illustration in *Horae Sabbaticae* is the strong vein of rationalism which pervades all the thought of the period. It marks the orthodox writers, no less than the deists and the sceptics. Hooker and Chillingworth, Laud and Bossuet, insist as firmly as Voltaire himself upon the claim and capacity of the human reason to determine religious truth. They differ widely with him and among themselves as to the results to which the use of reason tends, but they do not dream of challenging the validity of the criterion. It is the common assumption of them all that the maxims of revealed no less than of natural religion ought to be capable of demonstration to the under-

standing. Sir James Stephen points out that the sharp antithesis between reason and faith dates only from the teaching of Newman. Orthodoxy had no cause to reject the authority of reason until it became apparent that reason was just going to pronounce against her.

It does not fall within the scope of Sir James Stephen's enterprise to sum up in any formal fashion the tendencies of the age with which he deals, or to weigh their ultimate philosophic value. He protests, with justice, against Dr. Arnold's description of the eighteenth century as "the great misused seed-time of Europe." It was, indeed, much more than that: rather the necessary period of purification by fire which the land had to undergo, before any useful seed could be sown. Modern history has only had three phases. The first, that of Scholasticism, came to an end in the sixteenth century; and with its fall began the reign of Individualism, whose metaphysics ended in Hume, and its political fertility in Cobden. Ours is the third period, and the barrier which sunders it from the past is the dominant conception of Development. This conception, made effective in science by Darwin, in history by Comte, in philosophy by Spencer and Hegel, has vitally transformed our working theories of man and his relation to the universe. Once more we stand upon the threshold of a new era of fresh constructions in every sphere of intellectual activity.

"The world's great age begins anew;
The golden years return."

Therefore it is that so much of the speculation of the last three centuries appears to us antiquated, its atomisms false, its "State of Nature" and its "Social Contract" pleasing but childish fictions. We are reacting from them and cannot judge them impartially. Yet after all, it, too, was a great age, a great *Aufklärung*; transient though its philosophies may prove, yet in it the civic life of the English people, as we know it to-day, with all its stability, its wealth of social and religious traditions, was slowly and surely built up. Nor is it barren of at least one great intellectual achievement, in the vindication of Reason, the assertion, once for all, of the powers and inherent dignity of man. And of this age, its methods and modes of thought, from the penetrating analysis of Voltaire to the ingenious subtleties of Warburton, Sir James Stephen's volumes afford a vivid and comprehensive survey.

E. K. CHAMBERS.

NEW NOVELS.

A Masquerader. By Algernon Gissing. In 3 vols. (Hurst & Blackett.)

Only Human. By John Strange Winter. In 2 vols. (White.)

Horsley Grange. By Guy Gravenhill. In 2 vols. (Chapman & Hall.)

A Question of Taste. By Maarten Maartens. (Heinemann.)

Bid me Good-bye. By the Hon. Mrs. Henniker. (Bentley.)

Rose and Ninette. By Alphonse Daudet. Translated by Mary J. Serrano. (Fisher Unwin.)

Mr. Witt's Widow. By Anthony Hope. (A. D. Innes & Co.)

The Philosopher's Window, and other Stories. By Lady Lindsay. (A. & C. Black.)

In the Grip of the Law. By Dick Donovan. (Chatto & Windus.)

IF Mr. Algernon Gissing had wished to produce a hazy plot, and to send his characters adrift without a suggestion of what is going to happen to them, it might be said that he had succeeded in *A Masquerader*; but it is hardly probable that this was the success he looked for. Almost the sole merit of the story consists in those descriptive passages which some readers will skip, and which perhaps are rather too much spun out. The Cheviots, the border moors and trout streams, and the quaint Northumbrian talk that harmonises so well with such a country, have a charm of their own which Mr. Gissing has managed now and then to transfer to his pages. But his people raise expectations which they do not satisfy; and though there are obvious possibilities in the plot, nothing, or not nearly enough, is made of them. The "masquerader" herself is well drawn, up to a certain point. She is interesting, and even fascinating, until the climax is reached in which hers should be the most impressive part, and then the reader cares no more about her and is annoyed at having cared so much. Mr. Gissing has been quite as unsuccessful with his other characters. Hugh Winlaw—who in some ways resembles the hero of *A Village Hampden*—is sketched in as a young man with a future before him; but it is a future which, in spite of Mr. Gissing's amiable intentions, can yield nothing very heroic or distinguished. Even Clara is brilliant to no purpose; while poor Maisie, who had the making in her of a forcible character, is left marred in the making. Her story is abruptly cut off where its interest becomes keenest. The only people in the book who can be regarded as finished portraits are Mr. Crook, the ballad-loving clergyman, and George Rutherford. The tragedy of Rutherford's end, and his whole conduct, are well conceived; but to what does it all tend? All this strong colour seems to have been put on only to have its edges blurred with a sponge that leaves the rest of the canvas bare.

John Strange Winter has attempted a more ambitious plot in *Only Human* than is generally met with in her books, and she has succeeded fairly well with it. There is also more analysis of character than she is wont to give us; and here, again, she shows a considerable amount of power. Her style is always bright, though the brightness is sometimes obtained in a fashion that does not admit of much refinement. In this story there are occasional lapses into a kind of English which could not be considered classic; but it is full of interest, and the reader's sympathy is kept throughout. The plot is one which affords opportunity for much light and shadow, and both are well wrought in. Jack Broughton is a fine

fellow, mentally and physically; but he is not perfect, and the history of his delinquencies, and of their sad and far-reaching effects, is one of the best parts of the book. His brave little wife's interview with Sir James Craddock is graphically described. The loves of two generations of the same family do not often run their course in one story, as they do here, where they are so well managed as to make one feel that the more is really the merrier. The general effect of the story—in which the best are made to fall and the weak to suffer—is to show that a good deal, which, if not all excellent, is very far from being all bad, is implied in the phrase which gives a title to the book.

Books, as St. Paul said of himself, are all things to all men, and the sporting novel has its place, which is probably a considerable one. *Horsley Grange* is such a novel. It sets forth the adventures of three well-born young Englishmen, who seek excitement in the Far West. Winning and losing money was their chief occupation there, and one of them was so lucky as to "pull off" the great haul of £10,000. After this piece of good fortune the trio return home, and on the voyage meet with an American family who become mixed up with their subsequent history. At home the interests of the three young men are mainly associated with horses and field sports. The writer of the story gives us vivid descriptions of two splendid runs with the hounds, and a thrilling account of a steeplechase. By his aid, too, we acquire some useful information on the subject of horse-dealing. Add to these things the doings of some boisterous house parties, the attractions of some genuine English girls, and the hopes and disappointments which mingle in the course of true love, and that is the story of *Horsley Grange*. The writing is vigorous, and the incidents are entertaining—for where is the Englishman who does not enjoy the recital of a day's sport when recovering from its exhilarating fatigue after a good dinner?

We know by this time what to expect in a story by Mr. Maarten Maartens, and though we expect much there is no danger of disappointment. The "much," however, consists not of great things, but of small. In *A Question of Taste* a simple domestic plot affords all the interest that is wanted. The two characters in whom the interest centres are mother and son, the latter a whimsical but delightful middle-aged bachelor, whom his mother humours and dotes upon. She was so much to him that, while she lived, other womankind had no chance against her; and he was so much to her that for his sake she took kindly to the creeping things—entomology was one of his hobbies—which he brought (to her silent distress) into the house. The horizon of such a story can only be a narrow one, and its altitude never beyond easy reach. We are not invited to solve any problems, or to look out into the great world at all. It is enough to share Joris's interest in his hobbies, to note the scraps of sententious wisdom which he lets fall, and to watch the good mother's management of their simple household. It went,

Mr. Maartens tells us, "like clockwork, and she never ceased winding it up." After his mother's death Joris finds that it is only by taking a wife that he can get a mayonnaise properly made. The experiment was a bold one, but the end seemed to justify the means. For dry Dutch humour it would be hard to match some of the pleasant things in this story.

Mrs. Henniker's pictures of Hampshire and Surrey scenery, in *Bid me Good-bye*, are more pleasing than her people. Mary Giffard is not a bad sort of girl, as girls go in society novels; but her palpable love-making to Sir William St. Aubyn seems a little inexplicable, and her treatment of Nellie Cubbridge was not the behaviour of a true girl. Mrs. Smallpiece is apparently a deliberate caricature. Lady Giffard is probably intended for a portrait, and such she may be; but she is only another helpless woman, and there seems to be nobody at Brereton Royal who is quite worthy of such surroundings. Yet Mrs. Henniker might have made her story a good one, if she had not kept it down to the level of the commonplace in the talk of her men and women.

In spite of a characteristic delicacy of touch and treatment, which is well preserved in the translation, M. Daudet's *Rose and Ninette* is not an agreeable story. It is intended to illustrate the evils of divorce, as permitted under the French law, but those evils are clearly aggravated in this instance by the people concerned. The husband is high-minded and chivalrous, but pitifully weak; the divorced wife has many of the fascinations but none of the true graces of a woman; and the two daughters are a pair of selfish and shallow little minxes. From such a combination nothing but unhappiness could come. But there is a charm about the writing and setting of the story which it is impossible not to enjoy.

If there is any comedy in *Mr. Witt's Widow*—the writer whereof describes it as a frivolous tale—it should be of rather a grim sort, for the interest largely turns upon the theft of a pair of shoes. But Mr. Anthony Hope is prone to make merry over serious things, and the reader of his present story will not have to look far between the lines for the humour which he intends should be found there.

Most of the stories in Lady Lindsay's volume are sad in subject but happy in treatment. The pathos is not forced, and the silver lining to the prevailing cloud is a genuine brightness. "The Philosopher's Window" perhaps deserves the first place that is given to it, but in point of interest there is almost as much to be said for any one of the ten stories as for the others. In "Miss Dairsie's Diary"—to instance one of the number—are beautifully shown the tender recollections of a life-long friendship, consecrated by the old-world gentleness which made it lovely and rich.

Of quite another kind, but attractive in their way, are the dozen stories comprised in Dick Donovan's volume, *In the Grip of the Law*. Readers who enjoy the worming out of dark secrets, the detection and hunt-

ing down of desperate criminals, and the strangely fascinating details which are sometimes associated with crime, will find abundant entertainment here.

GEORGE COTTERELL.

SOME BOOKS ABOUT BOOKS.

A Catalogue of a Portion of the Library of C. I. and M. A. Elton. (Bernard Quaritch.) Though this handsome volume appears to have been printed for the members of the Roxburghe Club, we understand that a few copies have been placed at the disposal of the publisher. In some respects it possesses a greater interest even than the Catalogue of the great Huth Library, or than that of the choice Rowfant books sung by Mr. Lang. For it represents the joint collection of a husband and wife, whose tastes have intermingled, and who have laboured together on its compilation. With a few exceptions in favour of contemporary poets, the Whitestaunton Library shows that one pair of persons at least have preserved the traditions of the old school of bibliophiles; and that they have met with merited good fortune in the recent dispersal of many historic collections. The very first entry reveals the character of much that follows. It is a first edition of Addison's *Remarks on Several Parts of Italy, &c.* (1705), which was presented by the author to Dr. Sacheverell, and afterwards passed into David Garrick's possession. This might not fetch very much at a forced sale, but it is one of those books which no man of letters can look at unmoved. It is not given to everyone to acquire volumes that show by their bindings that they come from the most famous libraries of Europe—those of Grolier, De Thou, the Pompadour, and Egalité. But the admirable reproductions of such bindings that illustrate this Catalogue might inspire the dullest or the poorest to rash rivalry. Rather would we dwell upon the fine editions of old classics—whether of Greece, Rome, France or England; upon the antiquarian and legal works that indicate the husband's pursuits; upon the binding in needlework, with Grolieresque design, that indicates the wife's devotion. It is the fate of all book collections at some time to be scattered; wise in their own generation are they who do not leave it to the auctioneer's clerk to compile their catalogues, but who occupy their leisure with a task that is calculated to give pleasure to their friends and to preserve their own memory.

The Bibliography of Matthew Arnold. Compiled and edited by T. B. Smart. (J. Davy & Sons.) It is impossible to praise too highly the care which Mr. Smart has devoted to this labour of love. If some might urge that too much attention is here paid to the anise and cummin of contemporary literature, the ready answer is: What would we not give for such a bibliography of some great author of the last century, who similarly scattered his work broadcast? In this volume we have accurate references (with sufficient description) of every product of Arnold's pen that has found its way into print, from his Rugby prize poem on "Alaric at Rome" (1840), down to a few posthumous things. The poetry comes first, with an elaborate index to the contents of every volume; and at the end is a tabular conspectus showing where each piece appears in the several collected editions. Then follow the prose works, with an indication of the periodicals where so many of the essays, &c., were first published. Here also is a list of Arnold's numerous Reports on education. Last come reviews and criticisms, numbering more than three hundred. To quote two examples of the compiler's thoroughness, we may mention that the verses on "The Hayswater Boat"

have never been reprinted since they appeared in *The Strayed Reveller* (1849); and that of the first edition of *Last Words on Translating Homer* (1862), certain copies—which were "put up" later—are reckoned more valuable than others, because the cloth binding is of a lighter shade of green and is differently lettered on the back!

A Monograph on Privately Illustrated Books. By Daniel M. Tredwell (Long Island: Privately Printed). This handsome volume of 500 royal octavo pages, printed in the best style of the De Vinne Press, is a glorification of the practice which its followers call "extra-illustrating," but the rest of mankind "grangerising." We admit that the practice is innocent, when the illustrations used are not torn from a more appropriate place—nay, may even be meritorious, when they consist of designs specially drawn; but, on the whole, seeing the dangers and the absurdities to which it naturally leads, we cannot but condemn it as one of the most mischievous forms of bibliomania, to which no true lover of books (as their authors made them) will give any sanction. If we may trust the results of recent sales in England, the low prices given for these swollen collections of portraits, &c., when compared with the money that must have been expended in forming them, do not afford much encouragement to modern grangerisers; and we regret to learn that the practice seems to flourish in New York and Boston. That it may co-exist with dense ignorance or gross inaccuracy is proved by the crop of blunders and literary *bêtises* with which Mr. Tredwell's pages are plentifully strewn.

MR. ELLIOT STOCK has issued the fifth volume of *Book-Prices Current*, comprising the auction sales from December, 1890, to November, 1891. Originally there may have been some good reason for not making the work coincide with the calendar year; but now that it has become an annual, appearing in May, we suggest that the "old style" should be abandoned. One more point of criticism. While it is possible to complain that the notes are too few, quite another objection may be urged against such a note as this, appended to a first edition of *In Memoriam* (p. 177): "The friend to whose memory this poem is dedicated was Arthur Hallam." It seems, however, ungrateful to scan too critically the labours of a compiler so conscientious as Mr. Slater, to whom all buyers and sellers of books are alike indebted. Merely to glance through his pages is an education in the vicissitudes of literature; while the five volumes that he has now brought out are indispensable to any reference library. As he is too modest to draw attention to the fact himself, we may be permitted to mention that two volumes of *Book-Prices Current* for 1887 came up for sale last year, of which one realised £2 10s., and the other £1 18s. Since not many books of the day have so firmly maintained their value, we trust that both editor and publisher will find their advantage in continuing the undertaking.

Book Collectors. Part I. (Bernard Quaritch.) This is the beginning of a work of the highest bibliographical importance, to which Mr. Quaritch is known to have devoted himself for some time past; and it is needless to add that whatever Mr. Quaritch undertakes, he will carry out even better than he promised, health and life permitting. The work is nothing less than a Dictionary of English Book-Collectors, from the earliest recorded examples to the present time. Chronologically, perhaps, a beginning should be made with King Alfred or Bishop Leofric. But Mr. Quaritch, out of the fulness of his practical experience, has wisely decided to start with what first came to hand, leaving to the future the filling up of the scheme. Apparently, each several article

will have its own pagination, with ultimate directions to the binder. The enterprise is scarcely a commercial one; for Mr. Quaritch himself contributes not only the cost of paper and printing, but also that of all the designs and engravings required, while the price of the present part of nearly forty pages is only eighteen pence. It contains the story of two great book-collectors of the Reformation time—Archbishop Cranmer and Pirkheimer of Nuremberg. The latter, it should be said at once, falls within the scheme because his library was purchased entire by an English nobleman, and, after reposing for about two centuries on the shelves of the Royal Society, was finally dispersed through Mr. Quaritch's agency. This article is illustrated with three admirable illustrations, reproducing Pirkheimer's portrait by Albert Dürer, and two of his bookplates. The article on Cranmer's library—which is written by the Rev. E. Burbidge, rector of Backwell in Somerset—constitutes a valuable contribution to the history of the Reformation in England; for it shows in detail what were the works Cranmer studied with reference to matrimonial causes, the translation of the Bible, and the revision of the liturgy. The greater part of Cranmer's MSS. and printed books passed (through Henry, Prince of Wales) to the royal collection, and so to the British Museum; but Mr. Burbidge has been careful to identify such of his books as can now be traced in other public libraries—at Oxford, Cambridge, or elsewhere.

MR. BERTRAM DOBELL, of Charing Cross-road, has now issued the second part of his Catalogue of Privately Printed Books, coming down to the letter N. This consists, it may be as well to state, entirely of such books as are in Mr. Dobell's own possession; but as he has been collecting them for many years past, and as he appends copious notes to the titles, the work will always possess a permanent bibliographical value. We observe that he gives a large number of the pieces printed at the private press of Charles Clark, of Great Totham, Essex, which possess little interest beyond curiosity; but he seems to have none of the dialect-specimens of Prince L.-L. Bonaparte, and the only examples of Mr. H. Daniel's Oxford Press that we have found are under the head of Canon Dixon. The Apple-dore Press of Mr. W. J. Linton is fairly represented; and so is that of the late Halliwell-Phillips. Among the rarities that have caught our eye is a volume entitled *Literary Hours* (1837), which includes upwards of forty pieces, in prose and verse, by Walter Savage Landor. Altogether, the curious reader will find here much to interest him in one of the by-paths of literature.

NOTES AND NEWS.

WE understand that Mr. E. Sheridan Purcell, who contributed an article on Cardinal Manning to the current number of the *Dublin Review*, is engaged upon a biography of the Cardinal in two volumes, one devoted to his Anglican the other to his Catholic life. In his lifetime the Cardinal gave Mr. Purcell every assistance in the preparation of the biography; and his executors have since allowed him access to all the letters and papers that are under their control. Mr. Gladstone has placed at Mr. Purcell's disposal the correspondence which passed between himself and Archdeacon Manning in early life, and like help has been given or promised by other friends and relatives. The book, which will be published by Messrs. Macmillan & Co., will probably appear in the early part of next year.

THE list of "birthday honours" includes some names that are connected with literature. Dr.

John Evans, treasurer of the Royal Society—whose distinctions hitherto have been received only from universities and other learned bodies—is made K.C.B.; while Mr. H. H. Howorth, the historian of the Mongols, is appropriately made K.C.I.E. In the lower grade of the decorated hierarchy we find Mr. H. J. S. Cotton, the author of *New India* (C.S.I.); Mr. Romesh Chandra Dutt, the historian of Early India (C.I.E.); and Mr. Everard im Thurn, the anthropologist of British Guiana (C.M.G.).

THE programme has now been issued of the Oriental Congress, which is to hold its meeting in London during the second week of September, with offices at the Royal Asiatic Society's. Prof. Max Müller will deliver his address, as president, on Monday, September 5; and on the following day Mr. Gladstone has undertaken to open a new section, that of Archaic Greece and the East. The other sections, with their presidents, are: India, Lord Reay; Aryan, Prof. Cowell; China, Sir Thomas Wade; Semitic, Prof. W. Robertson Smith; Assyrian, Prof. Sayce; Egyptian, Mr. P. Le Page Renouf; Australian, Sir Arthur Gordon; Anthropological, Dr. E. B. Tylor. The honorary president of the congress is the Duke of Connaught.

THE Forecast of the Great War of 1892, which has been appearing in *Black and White*, will be published very shortly in an illustrated quarto volume by Mr. Heinemann. The names of the authors are now given as Sir Charles Dilke, Admiral Colomb, Col. Maurice, Major Henderson, Capt. Maude, Mr. Archibald Forbes, Mr. Charles Lowe, Mr. D. Christie Murray, and Mr. F. Scudamore. The illustrations are all by Mr. Frederic Villiers.

MESSRS. GEORGE BELL & SONS will issue immediately *Poets, the Interpreters of their Age*, by Mrs. Anna Swanwick, the translator of Aeschylus, "Faust," &c. This book considers the great masters of song, not only in relation to their special functions as "God's prophets of the beautiful," but also as revealing from age to age the successive stages reached by humanity on its onward march. From the early Vedic hymns to the poetry of Matthew Arnold, Robert Browning, and Lord Tennyson, each epoch is analysed and studied.

UNDER the title of "The Elizabethan Library," Mr. Elliot Stock is about to publish a series of volumes representing the writings of the great authors of the Elizabethan age. Dr. A. B. Grosart is the general editor of the series; and the first volume, which is just ready for publication, will consist of extracts from the writings of Sir Philip Sidney, edited by Dr. George Macdonald. The volumes are in a small size, suitable for the pocket, printed in antique style on rough paper, and bound in Tudor binding. A few large paper copies will also be issued.

MESSRS. PERCIVAL & Co. will publish next week a book on Norway and the Norwegians, by Mr. C. F. Keary. The chief aim of the author has been to supply information to travellers in Norway who can see for themselves what is to be seen in the country, but cannot know of themselves what they might wish to know concerning the life of politics, of industry, and of literature which belongs to the inhabitants, but in which the tourist cannot participate.

MR. G. R. PARKIN, the eloquent lecturer of the Imperial Federation League, has now completed his popular exposition of the subject, which will be published by Messrs. Macmillan & Co. next week.

THE Rev. Dr. Augustus Jessopp has edited for the Clarendon Press a volume of selections from the writings of Thomas Fuller, entitled

Wise Words and Quaint Counsels, with a short sketch of the author's life.

MR. T. FISHER UNWIN will issue a book written by Mr. Charles Lowe, entitled *Four National Exhibitions in London*, with a portrait of Mr. John R. Whitley and other full-page illustrations.

MESSRS. EDEN, REMINGTON & Co. will publish next week a three-volume novel by Dorothea Gerard, entitled *A Queen of Curds and Cream*.

Into the Unknown, by Mr. Lawrence Fletcher, is the title of a new romance of South Africa, which will shortly be published by Messrs. Cassell & Co.

MESSRS. GRIGGS & Co., of Chicago, will publish immediately an epic poem on Columbus, giving a narrative of his discovery of the New World in rhymed heroic verse. The author is Mr. Samuel Jefferson, of Leeds.

THE fifty-first annual general meeting of the members of the London Library will be held on Thursday next, June 2, at 3 p.m.

ON Wednesday next and the three following days, Messrs. Sotheby will sell a library, "removed from Petersham," which consists largely of those rare, "curious," or illustrated books which the modern bibliophile most affects. Many of them are made more valuable by the insertion of autograph letters and original drawings. Bewick and Cruikshank are particularly well represented. There are also a few fine illuminated MSS.

IN a substantial volume, entitled *Dante-Handbuch*, or a General Introduction to the Study of Dante's Life and Writings, Dr. Scattazzini has worked up again in a German dress the materials of his elaborate *Prolegomeni della Divina Commedia*, published about two years ago. This is not, however, a mere translation or reproduction, though corresponding to a large extent in its contents with the earlier volume. The author has at any rate availed himself of the opportunity of bringing the work entirely up to date, and including in it the results of the most recent theories and researches.

THE May number of the *Proceedings* of the Royal Geographical Society contains an obituary of the Lord Arthur Russell, contributed by the president, Sir Mountstuart E. Grant Duff, which may be compared with the short notice of his brother, the late Duke of Bedford, sent by Prof. Jowett to the *Spectator* a year ago. In both cases the interest is derived largely from the sympathy that existed between the writer and the subject of the memoir—which, from the time of Tacitus, constitutes the supreme qualification for a biographer.

FORTHCOMING MAGAZINES.

MR. GLADSTONE will contribute to the forthcoming number of the *Nineteenth Century* an article dealing with the question, "Did Dante study at Oxford?"

A LYRICAL poem, by Mr. Alfred Austin, will appear in the June number of the *National Review*, in which, also, Mr. Traill will discourse on the "Stage-struck," and the Society of Authors will be criticised from the point of view of a London editor.

TO the June number of *Literary Opinion*, Sir Mountstuart Grant Duff will contribute a paper on Renan's "Feuilles détachées"; Miss Christina Rossetti gives her reminiscences of her brother, Dante Gabriel, for which Miss Margaret Thomas has drawn a sketch of his well-known Chelsea residence; "Tasma" sends some "Art Notes from Paris"; Mr. H. D. Lowry discourses on the "Supernatural in Fiction"; and the editor, Mr. Patchett Martin,

has a "Study" of Mr. J. A. Froude, to which is prefixed a full-page portrait.

The *Library Review* for June will contain half a dozen full-page illustrations of books and bindings in the Borghese Library at Rome, including pages from the "Gratianus" and the "Plutarch," printed at Venice by Nicholas Jenson in 1474 and 1478 respectively, two of the earliest specimens of the Venetian press printing; a reproduction of the bindings of Plantin's "Polyglot," a "Canon Missae," dated Rome, 1729 (a magnificent specimen with the arms of the Borghese and Colonna families); and the edition of Plato dated Lyons, 1550. Mr. Wyke Bayliss, the president of the Royal British Artists, contributes an article to the number; Mr. W. J. Linton translates a poem of Joachim du Bellay called the "Winnowers Hymn to the Winds"; Mr. Charles Sayle writes on "Mirkhond's Garden of Purity"; Mr. Percy White on "Daudet and his Literary Methods"; Mr. J. Rogers Rees on "The Burning of Books"; and Mr. J. Stanley Little concludes his series of articles on current fiction.

THE *Eastern and Western Review* will henceforth be changed in form to royal octavo, but at the same time the number of pages will be doubled. The June number contains articles on "Armenia," by Mr. Theodore Bent; on "Corsica," by Sir Frederic Goldsmid; and "Turkey," by Miss Emily Richings. Mr. D. Christie Murray contributes a poem, "England to America"; and his brother, Mr. Henry Murray, the opening chapters of a serial story, entitled "A Man of Genius."

A NEW serial story, by Arabella M. Hopkinson, entitled "Barbara Merivale," will be commenced in *Cassell's Magazine* for June.

UNIVERSITY JOTTINGS.

THE Duke of Devonshire will perform his first public function as Chancellor of the University of Cambridge on Saturday, June 11, when honorary degrees will be conferred and the prize exercises will be recited in the senate house.

PROF. G. CROOM ROBERTSON has been compelled by ill-health to resign the Grote chair of the philosophy of mind and logic, which he has occupied with distinction for so many years at University College, London.

THE Rev. George Adam Smith, of Aberdeen—whose series of learned articles on "The Historical Geography of Palestine" in the *Expositor* have more than once been mentioned in the ACADEMY—has been elected to the vacant chair of Hebrew in the Free Church College at Glasgow.

THE general board of studies at Cambridge have presented a report, recommending the establishment of a university lectureship in palaeography, in connexion with the special board for divinity, with an annual stipend of £100, paid from the common university fund. It is understood that this recommendation is made with a view to securing the services of Prof. R. Rendall Harris, formerly fellow of Clare, and now professor of Biblical languages and literature in Haverford College, Pennsylvania.

THE widow of the late Prof. Adams has expressed her desire to endow an office connected with the Observatory at Cambridge with an annual sum of not less than £300 a year, the holder of which office should be called the John Couch Adams Astronomer. But it appears that there is at present no room at the Observatory for such an office, though Mrs. Adams has announced that her gift to the university will be secured in any case.

MEANWHILE, it is proposed that Sir Robert S. Ball, the new Lowndean professor, be appointed director of the Observatory, with an additional stipend of £150 a year; that he be required to reside during forty-two weeks in each year; and that Mr. H. F. Newall, whose status is that of Observer without salary, be entrusted with the sole charge of the Newall telescope.

THE Junior Scientific Society at Oxford has founded a series of Robert Boyle Lectures, which were to be inaugurated on Friday of this week by Sir Henry Acland with a discourse on the relations between the sciences.

MR. F. T. PALGRAVE will give his terminal lecture, as professor of poetry at Oxford, on Thursday next, June 2.

AT a meeting of the Ashmolean Society, to be held at Oxford on Monday next, Dr. E. B. Tylor will deliver a lecture upon "The Tasmanians as Representatives of Prehistoric Man."

PROF. SAYCE—who intended to leave Egypt on Tuesday of this week—has postponed his two public lectures at Oxford until June 15 and 18.

MR. F. R. C. REED, of Trinity, has been appointed assistant to the Woodwardian professor of geology at Cambridge; and Mr. H. Woods, of St. John's, has been appointed demonstrator in palaeobotany.

No less than twenty-seven colleges, mostly in Bengal, the Central Provinces of India, Burma, and Ceylon, which are already affiliated up to the B.A. standard of the Calcutta University, have now been affiliated to the University of Cambridge for a term of five years.

IN a note to the second volume of his admirable edition of *Wood's Life and Times*, just published by the Oxford Historical Society, Mr. Andrew Clark incidentally remarks that many books from the library of Magdalen Hall have recently been sold by Hertford College; and he quotes the titles of several to be found at a secondhand bookseller's, with inscriptions showing that they were presentation copies. Let us hope that they were duplicates!

WE ought to have noticed earlier an elegant volume, published by Messrs. Macmillans, which records the commemoration of the Mozart centenary at Cambridge last December. It contains a lecture on the life of Mozart, delivered by Mr. Sedley Taylor; and the programme of two concerts, sacred and secular, performed by the University Musical Society. Perhaps the most interesting feature of the commemoration was the performance of the Mass in F Major, written by Mozart when in his nineteenth year.

ORIGINAL VERSE.

THE LAST DESIRE.

WHEN the time comes for me to die,
To-morrow or some other day,
If God should bid me make reply,
"What would'st thou?" I shall say,
"O God, Thy world was great and fair,
Yet give me to forget it clean,
Nor vex me more with things that were,
And things that might have been!
"I loved and toiled, thrived ill or well—
Lived certain years and murmured not.
Now grant me in that land to dwell,
Where all things are forgot!
"For others, Lord, the purging fires,
The loves re-knit, the crown, the palm;
For me, the death of all desires
In everlasting calm."

R.

IN MEMORIAM.

THE VERY REV. WILLIAM LOCKHART, O.C.

THE sudden death of Father Lockhart has taken away a man of no little worth and interest to students of the Catholic revival in England: a priest, honoured and valued by the Catholic Church in England, in Ireland, and at Rome; and a personal friend, very dearly loved by very many. So strong was his distaste for all kinds of notoriety and publicity, so great his devotion to his immediate work, that his name and his fine qualities are but faintly known to the general world; and even his more intimate friends and acquaintances, in the attempt to sum up their knowledge of his life, are surprised to recognise how little they know, in this instance, of those personal details which most men are wont to reveal about themselves. The present writer can do no more than give a summary of the more important facts.

Father Lockhart was born upon August 22, in the year 1819. He belongs to the well-known Scotch family of which Scott's biographer and son-in-law is the most famous member. Of his early life nothing can be said here; but he always took a just pride in his Scotch nationality, which may, as he suggests, have had something to do with his readiness to enter the Catholic Church. In his article upon Cardinal Newman in the *Dublin Review*, October, 1890, he writes, speaking of the reasons which kept most of Newman's Oxford followers waiting in suspense:

"Three of us younger men, however, went off and were received into the Catholic Church; and it is somewhat singular that these three men were Scotsmen—Johnstone Grant, of St. John's College, now a Jesuit; Edward Douglas, of Christ Church, now a Redemptorist; and his friend Scott-Murray, squire of Danesfield, deceased. I was soon to be another Scotsman added to the list. I suppose our coming from Jacobite and Scotch Episcopalian stocks, and not being so rooted as Englishmen are in favour of everything English, left us freer to criticise and condemn Church of England Christianity."

He went up to Oxford, entering at Exeter in 1838, "when Newman's influence was at its highest point." There is no need to tell once more the familiar story of that momentous time. Father Lockhart's contributions to its history are contained in his three articles upon Newman, simultaneously published in the *Dublin Review*, the *Irish Ecclesiastical Record*, and the *Paternoster Review*. These most interesting and sympathetic reminiscences were written "in loving veneration of one to whom, under God, I owe my soul"; and he is careful to say, with unaffected humility, "I shall necessarily have to speak of myself, but of myself merely as a type of the ordinary young Oxford man who came under Newman's wonderful influence." He dwells upon Newman's "wonderful caressing way, which had in it nothing of softness, but which was felt to be the communication of strength from a strong soul, a thing that must be felt to be understood." By Newman's spiritual genius he was impressed as only one other man's genius impressed him—"the great master of thought under whom I passed when I left Newman: another of the greatest minds of the age, Antonio Rosmini, the founder of the Order to which I have the honour to belong."

Father Lockhart's conception of the Church was that entertained by most of the Oxford Tractarians; but he felt, in an especial way, what, to Ward also, was all important, the reality of conscience and of its accusations. Pusey's teaching on baptism and sin after baptism came home to him with tremendous force. He notes how all moral training of a strict kind was ignored by the English traditions of religion and education; and the

question for him was not, as with many, an impersonal estimate of probabilities, but a search for the repository of absolving power, the source of jurisdiction. In the midst of this anxiety he came across Bishop Milner's celebrated *End of Controversy*: he had taken away the book from a friend, angrily telling him that he had no right to read Roman works. A glance at this showed him the full Catholic view of sacramental penance, and, also, that the English Prayer-Book contained the same doctrine. But the English Church had simply neglected the practice, in contempt of all ancient authority and of her own formularies. A "very High Church cathedral dignitary," to whom he once went for confession, refused to hear a confession without first consulting the Archdeacon. Manning, to whom he used to go in Merton College chapel, advised him to put himself under Newman, and to take orders if he could honestly do so. By this time he had taken his degree; and in 1842 he was accepted by Newman as an inmate of his monastic retreat at Littlemore. Of that austere life he has left striking accounts, which correct the morbid and sarcastic notions of Mark Pattison. That melancholy scholar writes: "It was a general wonder how Newman himself could be content with a society of men like Bowles, Coffin, Dalgairns, St. John, Lockhart, and others." We need not speak of the living; but Coffin, the Bishop of Southwark, Dalgairns, with what Dean Church calls his "subtle and powerful intellect," St. John, Newman's dearest friend, and Father Lockhart, require no apology on the score of inferior minds. The rest of the story may be told in Father Lockhart's own words, and those of Newman. The former writes to Mr. Wilfrid Ward, in a letter contributed to his *Life* of Dr. Ward:

"When I had been a very few weeks at Littlemore, I found my doubts about the claims of the Church of England becoming so strong, that I told Newman that I did not see how I could go on. I doubted the orders, and still more the jurisdiction of the Church of England, and could feel no certainty of absolution. If I remember clearly, I said to Newman, 'But are you sure you can give absolution?' To which I think his reply was, 'Why do you ask me? Ask Pusey.' He came to me a little later and said, 'I see you are in such a state that your being here would not fulfil the end of the place. You must agree to stay here three years or go at once.' I said, 'I do not see how I can promise to stay three years. Unless I am convinced that I am safe in staying, I cannot do it. And if I went, I do not feel that I know enough to make my submission to Rome, when so many better and more learned men do not see their way to do so.' He said, 'Will you go and have a talk with Ward?' I assented, and I think the next day I had a talk for three hours round and round the Parks. In the end I felt unconvinced and mystified."

Ward talked, in the strain of his *Ideal*, upon the possible warping of intellect by an imperfect moral state.

"In the end I went back to Newman, and told him (as I learned afterwards, to his surprise) that I had made up my mind to stay three years before taking any step Romewards. I meant it, but I could not stay more than a year. What brought matters to a crisis was my meeting Father Gentili at your father's rooms with Mr. and Mrs. de Lisle. When the summer came, I went to take my mother and sister into Norfolk, and there to make a short tour to see the places in Lincolnshire connected with the life of St. Gilbert of Sempringham, which I was writing. I thence went to Loughboro, where I saw Father Gentili. He saw I was in a miserable state of perplexed conscience, feeling that nothing bound me back from Rome but my promise to Newman. By his advice I made a three days' retreat, which ended in my making my confession, being received into the Church, and three days after entering as a postulant into Rosmini's Order."

In his distress of mind, Lockhart appealed to a kind of *Sortes Virgilianæ*, opening at random Rosmini's *Maxims of Perfection*, given him by his friend, Sir William White, a Catholic, late Ambassador at Constantinople; and the result helped him in his choice. The decision was made in August, 1843. Newman wrote to Keble:

"I have just received a letter from Lockhart, one of my inmates, who has been away for three weeks, saying that he is on the point of joining the Church of Rome, and is in retreat under Dr. Gentili, of Loughborough. . . . You may fancy how sick it makes me."

To Mrs. Mozley:

"It has taken us all by surprise. . . . When he came here I took a promise of him that he would remain quiet for three years, otherwise I would not receive him. This occurrence will very likely fix the time of my resigning St. Mary's, for he has been teaching in our school till he went away."

Later, to Keble:

"Lockhart's affair gives a reason for my resigning, as being a very great scandal. So great is it that, though I do not feel myself responsible, I do not know I can hold up my head again while I have St. Mary's. . . . His friends got me to take him by way of steadying him. . . . He has gone on very well, expressed himself several times as greatly rejoiced that he has made the promise (though I saw in him no change of opinion), and set himself anxiously to improve the weak points in his character."

To Dr. Mozley:

"This matter of Lockhart's (who seems regularly to have been fascinated by Dr. Gentili against his will) may have the effect of delaying my measure, but I shall be guided by others."

In a few days he resigned St. Mary's, and preached at Littlemore his last Anglican sermon, that most touching farewell, *The Parting of Friends*. When, two years later, he became a Catholic, one of his first acts was to visit Father Lockhart at Ratcliffe College, a Rosminian house, near Leicester, where he was studying for the priesthood. A year later, Father Lockhart repaid the visit, staying with him, Faber, Dalgairns, and others at St. Wilfrid's, Staffordshire, where Newman insisted upon serving his Mass. Since then the two friends met once a year at Edgbaston; the last meeting was three months before the Cardinal's death.

We need not dwell upon the details of Father Lockhart's Catholic life; it was characterised by quiet zeal for his work, as a Catholic missionary priest, and as a Father of the Institute of Charity, the Order founded by Rosmini, one of the few very great names in the history of modern philosophy. Father Lockhart did mission work in Ireland; he laboured in the difficult mission of Kingsland, in the north of London; since 1879, he was rector of St. Etheldreda's, Ely-place, Holborn, that beautiful church of the fourteenth century, which, after so many vicissitudes and desecrations, has been reconciled to the service of the Catholic Church, and restored by the antiquarian zeal of its rector. For some ten years he has been Procurator-General of the Order at Rome, where he spent some months every year. He was on very intimate terms of affection with Cardinal Manning: an experience commoner among Cardinal Newman's friends than much impertinent gossip might lead the ignorant to suppose. His intellect, clear and strong, found perfect satisfaction in the philosophy of his venerated founder, whose *Life* he wrote, and whose Catholicity he defended against wanton attack. In all his acts, there was a dignified simplicity and kindness, very visible also in his commanding form and winning look; and there are many, besides the present writer, who owe to him the chief happiness of their lives.

His chief published works and pamphlets are: *The Life of Rosmini*; *The Old Religion*, or, *How to find Primitive Christianity*; *The Temporal Sovereignty of the Popes*; *The Communion of Saints*; *Who is the Anti-Christ of Prophecy*; *St. Etheldreda's and Old London*; *The Roman and Gothic Chasuble*; three articles upon Cardinal Newman, and one, his last writing, upon Cardinal Manning; and a review of Pusey's "Eirenicon," of great power and importance. He has also taken a part, with other Fathers of the Institute, in editing English versions of Rosmini's greatest works.

L. J.

MAGAZINES AND REVIEWS.

L'Art et l'Idée provides a very good May number. M. Gausseron wails over the frost of the library in France; and we do not know that "Les Revues des Jeunes" (which have their article) inspire in us much hope of a thaw, but the more substantive papers of the number are both appetising and satisfying. The editor opens the ball with a long article, plentifully illustrated, on M. Joseph Chéret, the decorative sculptor, many specimens of whose work in vases, chimney-pieces, and what not are given. They are all noteworthy for freedom from conventionality and for vigour of touch; but we are not sure that a carper might not detect in some of them that undue strain and stress which is so characteristic of the often meritorious endeavours of contemporary artists—whether with pen, pencil, or graver—to be original. This is followed by some notes on the Victor Hugo papers discovered or acquired by Mr. Joseph Davey, and by a good paper on the history of Puffery by M. H. Nogressau.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- BOISSIER, G. *Saint-Simon*. Paris: Hachette. 2 fr.
CHAILLÉ-Long. *Bay. L'Egypte et ses provinces perdues*. Paris: Nouvelle Revue. 3 fr. 50 c.
COLLIGNON, Maxime. *Histoire de la Sculpture grecque*. T. 1. Paris: Firmin-Didot. 40 fr.
DELPOUR, L. C. *La Bible dans l'Art*. Paris: Leroux. 5 fr.
HANDY-BRY et THÉO. REINACH. *Une Nécropole à Sidon*. Paris: Leroux. 200 fr.
SÉAILLES, G. *Léonard de Vinci: l'artiste et le savant*. Paris: Didier. 7 fr. 50 c.

HISTORY.

- BARDON, A. *La Jeunesse de La Fayette 1757–1792*. Paris: Calmann Lévy. 7 fr. 50 c.
BOBAN, Eug. *Documents pour servir à l'histoire du Mexique*. Paris: Leroux. 160 fr.
DUVAL, Rubens. *Histoire politique, religieuse et littéraire d'Édesse, jusqu'à la première croisade*. Paris: Leroux. 6 fr.
HIRSCH, R. *Studien zur Geschichte König Ludwigs VII. v. Frankreich*. Leipzig: Fock. 1 M. 75 Pf.
KRIEGER, G. *The English Rising in 1450*. Strassburg: Heitz. 2 M. 50 Pf.
LE BLANT, Edmond. *Nouveau Recueil des Inscriptions celtiques de la Gaule antérieures du VIII^e siècle*. Paris: Hachette. 20 fr.
LECOY DE LA MARCHE, A. *Les relations politiques de la France avec le royaume de Majorque*. Paris: Leroux. 20 fr.
MENTZ, G. *Ist es bewiesen, dass Trithemius ein Fälscher war?* Jena: Pohle. 1 M. 20 Pf.
MUMMENHOFF, E. *Das Rathaus in Nürnberg*. Nürnberg: Schrag. 25 M.
NEUMANN, J. *De quinquennialibus coloniarum et municipiorum*. Jena: Pohle. 1 M. 20 Pf.
PAIRSATSCHE, F. *Die deutschen Städte im Kampfe mit der Fürstengewalt*. 1. Bd. Die Hohenzollern u. die Städte der Mark im 15. Jahrh. Berlin: Weidmann. 6 M.

PHYSICAL SCIENCE AND PHILOSOPHY.

- CHAIGNET, A. E. *Histoire de la psychologie des Grecs*. T. IV. La psychologie de l'école d'Alexandrie. Livre 10^e. Psychologie de Plotin. Paris: Hachette. 7 fr. 50 c.
DEWAULE, L. *Condillac et la psychologie anglaise contemporaine*. Paris: Alcan. 5 fr.
HAAS, H. *Etude monographique et critique des brachiopodes rhétiens et jurassiques des Alpes Vandoises et des contrées environnantes*. Berlin: Friedländer. 16 M.
RUEHMAYER, L. *Die eocäne Säugethier-Welt v. Egerkingen*. Berlin: Friedländer. 16 M.
ZÖLFFEL, B. *Das neue physiologische Institut in Marburg*. Berlin: Ernst. 12 M.

PHILOLOGY.

GARBE, R. Der Mondschein der Sāmkhya-Wahrheit, Vācaspati-miśra's Sāmkhyatvakaumudī, in deutscher Uebersetzung. München: Franz. 3 M. 40 Pf.

LUCIANI SAMOSATENSI libellus qui inscribitur Περὶ τῆς Περσικῆς τέλει: recensuit. L. Levi. Berlin: Weidmann. 1 M. 50 Pf.

MÜLLER, H. C. Historische Grammatik der hellenischen Sprache. 2. Bd. Leiden: Brill. 4 M.

CORRESPONDENCE.

THE BEGINNINGS OF PERSIAN HISTORY.

IV.

Athenaeum Club: May 9, 1892.

Before proceeding with my argument, I should like to mention a fact to which Hommel calls attention in a recently published work—namely, that Kurash, the native form of the name Cyrus, is not an Aryan word, but a Kossai-Elamitic one, meaning a "herdsman," and thus illustrating Isaiah xlv. 28, "Cyrus is my shepherd" (*Abriss. der Gesch. des Alten Orients*, p. 88, note). This is important, not merely as showing the close connexion between Cyrus the Great and Elam, but as carrying back the connexion at least to the time of the grandfather of Cyrus, who was also called Kurash. This is, *pro tanto*, a support to the position maintained by several recent writers, that the dynasty to which Cyrus belonged had been masters of Elam since the days of his great-grandfather.

In my previous letter I tried to show that the Iranian population, which had so long occupied the provinces of Azerbaidjan and Irak Ajem, and which constitutes their characteristic race, was not there much before 700 B.C., but that these districts were previously occupied by a very different people. This conclusion follows from an examination of the place and personal names, &c., occurring in the earlier Assyrian references to this area, which I have quoted.

In addition to these arguments is the strong one that neither the name of Ecbatana (Hagmatana, the famous capital of the later Medes, nor those of any other of their towns, nor the later place names so famous in Persian history, occur in the inscriptions, showing that the nomenclature was entirely changed. Hagmatana is an Aryan word meaning "place of re-union."

This view has been urged by Halévy, who also points out that, in the hilly districts of this region, where the earlier population was most likely to survive, Strabo actually mentions other tribes as surviving which seem clearly to be of non-Aryan blood. Strabo divides Media into Great Media and Atropatene; and he describes the north of Media as rugged and cold, the abode of the mountain tribes of Cadusii, Amardi, Tapyri, Curtii, and other similar races, who were migratory robbers. "These," he says, "were scattered over the Zagros and Niphates. The Curtii in Persia, and the Mardi (for so they call the Amardi) and those in Armenia, and who bear the same name at present, had the same kinds of character." He tells us that "the Cadusii had an army of foot-soldiers not inferior to that of the Ariani," with whom he seems here to contrast them. He elsewhere says that the Cadusii lived above the Hyrcanian Sea, i.e., the Caspian (*op. cit.*, lib. xi. ch. xiii. 3 and 4). Halévy concludes, and the conclusion seems reasonable, that before about 700 B.C. the country between the Caspian and the Persian Gulf was occupied by other than Aryan tribes, and that thus a wedge or barrier of non-Aryans interposed between the Iranian tribes of Khorasan and the more or less Iranian peoples of Asia Minor, and that neither the Persians nor the Medes of history, that is, the Aryan races so called, then occupied any part of their later dominions,

This conclusion cannot be considered quite by itself. Bordering upon Persia and Media is the hilly country of Armenia. Armenia is a new name. It does not occur, so far as I know, before the time of Darius Hystaspes. In the Assyrian inscriptions it is called the land of Nairi, the kingdom of Van, or the kingdom of Urartha, i.e., Ararat. The name Armenia has been variously explained. It has been suggested that it is compounded of the first syllables of Ararat and of Minni, and in effect denotes the two provinces thus called. This seems a most forced and unlikely suggestion. Halévy explains the name as an Aryan word, Hara Minya, meaning Mount Minyas, a mountain which gives its name to a part of the country, and compares the Zend Hara Berezaiti. This seems more probable. Whatever its etymology, there can be little doubt that the name was a new one. Its introduction was apparently coincident with a great change in its population. Here, as in the neighbouring districts, the place names and the personal names were non-Aryan until about the time of Sargon. Here we have the additional evidence of native inscriptions in the old vernacular language, which have been found in various parts of Armenia as far as the Araxes, and whose decipherment—one of the triumphs of our time—is due to the insight and skill of my friend, Prof. Sayce. The names occurring in the Assyrian inscriptions, and the language of the Van inscriptions, agree in proving that Armenia was once occupied by a race speaking a non-Aryan language, and probably closely connected with the Georgians.

On the other hand, nothing is more plain than that the later Armenians and the present Armenians speak a language belonging to the same generic stock as Zend, Pushtu, and Ossetian, that is to say, Iranian in its principal features. It is probable that the blood of the Armenians is mixed, and that the Aryans who gave the country its language incorporated a considerable element among the aborigines, while in Media and Persia they did not do so to the same extent. Apart from this we cannot doubt that Armenia, as well as Azerbaidjan, Arran, and Irak Ajem, was overrun and settled by an Aryan race about the time when the Assyrian Empire was falling to pieces.

What was this invading race, and whence did it come? The names Persia and Media are linked together in a very curious way; and this even in the heroic legends of Greece, where Perseus and Medea are brought together in the genealogies. Persian and Median really connote one race. The Medes styled themselves Aryans; Darius calls himself a Persian and an Aryan; Mede and Persian are universally accepted as denoting two sections of one race. Tomyris, queen of the Massagetae, addresses Cyrus as King of the Medes (*Herodotus* i. 206).

Now, as we have seen, long before the Aryan Medes and Persians are found in Media and Persia, the names Parsua and Mada occur in juxtaposition in the Assyrian texts as representing adjoining districts. These names were used as geographical terms long before the people we distinguish as Persians and Medes were known, or rather, were known under those names.

Again, neither the name Persia or Fars, nor Media or Mada, can be explained by an Aryan etymology. Anquetil du Perron, the translator of the Zend Avesta, says that the etymology of Persia or Parsia is not known (*vide* Zend Avesta ii. 427 and 428). It is a curious proof of the name being foreign to Iranian tradition, that it does not occur in the Zend Avesta. I believe that Chardin (*Voyage* iii. 263) was right when he explained Fars as meaning a horseman, and that the name is connected

with the Arabic Faris, a horse, and is really of Semitic and non-Aryan origin. The name Mada, according to Oppert, is Accadian, and means "the land"; and it has no Aryan etymology, nor does it occur in the Zend Avesta. It is curious that in the so-called Scythic version of the Behistun inscription, while so many names are replaced by synonyms of an altogether different origin, a Mede is called Mada and Medes Madapa.

All this is surely suggestive. If the two names Persian and Median which connote two Aryan peoples cannot be explained as Aryan words, and if they occur as geographical names long before the invasion of the Aryans, it seems to follow that they are not ethnic names at all, but geographical ones. That is to say, Persian, like Briton, means a native of Persia, and nothing more; and the Aryan Persians only adopted the name when they settled in the district previously known as Parsua. To select an example for comparison, which seems to me to be very germane to my contention. The true Parthians were, according to Justin, called Parnae. It was only when they settled in the district which had previously been known as Parthia that they were styled and styled themselves Parthians. The Parnae invaded Parthia in the third century B.C., but Parthia already existed as a satrapy in the time of Darius Hystaspes.

If my contention be right, it follows that the Persians and Medes of history only acquired these names when they settled in Parsua and Mada, and that they were previously known by other names. This is confirmed by Herodotus, who tells us that the Medes were formerly called Arians by all nations; but when Medea of Colchis came from Athens to these Arians, they also changed their names, "the Medes," he says, "give this account of their nation" (*op. cit.* vii. 62). In regard to the Persians, he tells us that

"they were formerly called Kephenes by the Greeks, but by themselves and neighbours Artaeans; but when Perseus, son of Danae and Jupiter, came to Kepheus son of Belus and married his daughter, Andromeda, he had a son to whom he gave the name of Perseus. . . . From him, therefore, they derived their name." (*op. cit.* vii. 61, 150, and 220.)

Artaeans is twice mentioned by Herodotus as a Persian personal name (vii. 22 and 66).

There was, lastly, an almost universal tradition among the ancients that the Armenians known to the Greeks were immigrants into their country. Herodotus speaks of them as colonists of the Phrygians, like whom they were equipped (vii. 73). Eudoxus, in Stephen of Byzantium, and Eustathius, in his commentary on Dionysius Periegetes, urge the same view. Armenian and Phrygian came, in fact, to be used as synonyms, while Josephus makes the Phrygians descendants of Togarma, who is generally made the ancestor of the Armenians. Strabo also makes the Armenians immigrants, but gives a different version of the legend.

"There exists an ancient tradition," he says, "about the origin of the Armenians. Armenus, of Armenium, a Thessalian city, which lies between Phrae and Larisa on the lake Boebe, accompanied Jason in his expedition into Armenia, and from Armenus the country had its name, according to Cyrillus the Pharsalian and Medius the Larisean, persons who accompanied the army of Alexander. . . . The dress of the Armenian people is said to be of Thessalian origin; such are the long tunics which in tragedy are called Thessalian; they are fastened about the body with a girdle, and with a clasp on the shoulder. . . . The passion for riding and the care of horses characterise the Thessalians, and are common to Armenians and Medes."

The Peneius, in Thessaly, was also called the

Araxes (xi. ch. 14). Strabo further tells us that Jason was held in great honour among the barbarians, and that a mountain above the Caspian Gates was called Jasonium; and he refers to the Jasonia heroia in Armenia (*id.* xi. ch. 13). He thus concludes: "It is conjectured, from all the circumstances, that the Medes are allied in some way to the Thes-salians, descended from Jason and Medea" (*id.* xi. ch. 14).

These passages go to show that among the ancients there was a widely diffused theory that Persians, Medes, and Armenians were not autochthones, but strangers who had settled in the country, and who, in the case of the two former races, took their names from the districts in which they planted themselves. It has been suggested by Prof. Sayce that the Persians probably came from Parthia. I cannot think that this is probable. Parsa and Partha are the same name, just as Barziya and Bardia were; and Halévy, in the *Revue des Etudes Juives* (xix. 177), argues that *dh* in Persian is equivalent to *s* in Greek and *z* in Babylonian. Apart from this, Parthia is apparently as new a name as Persia. It occurs for the first time in history in the list of the satrapies of Darius Hystaspes; and although the district of Parthia or Parthione was so near the early cradle of Iranian culture in Bactria and Khorasan, the name does not occur in the Zend Avesta. I am disposed to look upon the earlier Parthians as a colony from Parsua, just as the Persians of Fars were.

We must, therefore, go elsewhere if we are to find the ancestors of the Persians. If the views I have tried to present be just, it is probable we must look for the ancestors of the Medes and Persians under some other names. Now it is curious that about the time when the nomenclature of Armenia and Media began to change in the Assyrian records, we also have accounts of a new race appearing on the borders of the Euphratean empire, which, from the way in which it is mentioned, must have been a very considerable power—namely, the people generally comprised under the name Manda. Can it be that the Manda were the ancestors of the Medes and Persians, and possibly also of the Armenians? It is at all events a clue worth pursuing, and I propose to pursue it in another letter.

In a letter I have received from Prof. Cheyne, he tells me that in a work published by him on *Jeremiah: his Life and Times*, he had already suggested that "the conqueror pointed to in Jeremiah xlix. 34-39 may have been Teispes of the Achaemenid family, of whom Jeremiah may have heard through the Jewish exiles in Babylon." I am pleased to find that I arrived independently at a view which had already commended itself to so good a judge.

H. H. HOWORTH.

THE LORDS OF ARDRES.

London: May 19, 1892.

In the fourth series of Mr. Freeman's Historical Essays, published last March, there is a paper on the above subject, in which occurs this passage:—

"Above all, Count Manasses [of Guines] formed a two-fold marriage connexion with England. His own wife, Emma, of the Norman house of Tancarville, was the widow of Odo of Folkstone.

He had a granddaughter Beatrice, who was given to a husband in England, of whom we wish to know more. He appears in Lambert as 'Albertus Aper,' in Abbot William as 'Albericus Aper,' certainly the most likely name. But who was Aubrey the Boar? Dr. Heller confesses that he has nothing to tell us about him."

May I be allowed to point out that this question is answered in the work I have just

published on "Geoffrey de Mandeville," where it is shown that this mysterious noble, of whom Dr. Heller (Pertz's *Monumenta* xxiv. 583) writes:—"De Alberto vel Alberico aliunde nil certi compertum habemus" was no other than Aubrey de Vere, afterwards Earl of Oxford. The credit, however, of this discovery belongs to Stapleton, who, in his learned paper on "The Barony of William of Arques" (*Archæologia*, vol. xxxi.), solved the problem so far back as 1846. All that I have done is to show—(1) that Stapleton, like others, was mistaken in the year to which he assigned the death of Aubrey's father; (2) that he was also, like Eyton, mistaken in the date of that charter of the Empress on which he specially relied; (3) that there is actual charter evidence of which he did not know, proving that Aubrey de Vere was styled "Count of Guines" (*jure uxoris*). This clinches the matter beyond the possibility of question.

It should be added that, though the assertion of Lambert as to Emma, wife of Count Manasses, was accepted without question, both by Dr. Heller and Mr. Freeman, it was clearly shown by Stapleton that she was daughter not of Robert the Chamberlain of Tancarville, but of William of Arques, and that her former husband's name was not Odo but Nigel. Lambert, therefore (Stapleton held), "cannot be depended upon for the truth of what he relates"; and "it is subject of regret that the eminent genealogist, Duchesne, should have blindly followed this guide, and perpetuated the error, which in all foreign works concerning the Counts of Guines is frequently reproduced."

J. H. ROUND.

APPOINTMENTS FOR NEXT WEEK.

SUNDAY, May 29, 7.30 p.m. Ethical: "The Matter and Method of Moral Education," by Dr. Felix Adler.

TUESDAY, May 31, 3 p.m. Royal Institution: "Some Aspects of Greek Poetry," II, by Prof. Jebb.

2 p.m. Civil Engineers: Annual General Meeting; Election of Officers and Council.

8 p.m. Society of Arts: "Lustre Ware," by Mr. W. de Morgan.

WEDNESDAY, June 1, 4 p.m. Archaeological Institute: "A Roman Villa lately discovered at Lincoln," by Precentor Venables; "Some Mural Paintings at Little Horwood Church, Bucks," by Mr. Charles E. Keyser.

THURSDAY, June 2, 3 p.m. London Library: Annual General Meeting.

3 p.m. Royal Institution: "Faust," II, by Mr. R. G. Moulton.

8 p.m. Linnean: "The Disappearance of Desert Plants in Egypt," by Mr. E. A. Floyer; "Insect Colour," by Mr. F. H. Perry Coste.

8.30 p.m. Antiquaries.

FRIDAY, June 3, 8 p.m. Philological: "Gawain and the Greene Knight, &c.," by Prof. Skeat.

8 p.m. Geologists' Association: "The Fathers of British Geology," illustrated by the oxy-hydrogen lantern, by Mr. F. W. Rudler.

9 p.m. Royal Institution: "Metallic Carbonyls," by Mr. Ludwig Mond.

SATURDAY, June 4, 3 p.m. Royal Institution: "Modern Discoveries in Agricultural and Forest Botany," II, by Prof. H. Marshall Ward.

SCIENCE.

The Labrador Coast. A Journal of Two Summer Cruises to that Region. With Notes on its Early Discovery, on the Eskimo, on its Physical Geography, Geology, and Natural History. By Alpheus Spring Packard. (Kegan Paul & Co.)

THE literature of Labrador is not so extensive that another volume on that dreary dependency of Newfoundland is unwelcome. But Dr. Packard's contribution to our knowledge is less a book than the materials for one. In 1860 and 1864 he made two cruises along part of the coast; and, in common with the student party of which he was one, he collected a large number of natural history specimens, and examined

the geology with some attention. But for the last twenty-eight years he has not had personal acquaintance with Labrador, though he seems to have kept a careful note of some of the changes which have happened since his day. The result is—what must always be the case—that his narrative lacks the freshness which is imparted by the most recent information, a want of the newness of news not compensated for by the story of a thirty-years-ago visit possessing by this time a kind of historical value: for Labrador, unlike the Far West of the American Continent, is not progressive. In common with Greenland, the lapse of years brings few changes to it. Moreover, most of Dr. Packard's book has already been printed in the Journals of various scientific societies, so that there is little of absolute novelty in its five hundred pages.

Nevertheless, if he leaves something to be desired in the way of a better sifting of his materials, and a less heterogeneous mixture of technicalities and personal narrative, these collected papers of an excellent naturalist are all worthy of study and preservation. They form, indeed, the first attempt to compile anything in the shape of a Flora and Fauna of Labrador after the latest materials, Meyer's *De plantis labradoricis*, and Butler's "Labrador Plants" (*Canadian Naturalist*, 1870) being avowedly imperfect. About one half of the volume is occupied with a description of Dr. Packard's cruises, at a time when it was less common than of late years for the scientific undergraduates of the New England colleges to spend their vacations in this part of the world. The lonely little fishing stations, the Moravian missionary settlements, the fisher-folk and the Eskimo, the icebergs sailing southward, the clear icy-water swarming with Polar animals, the bleak cliffs gay with the short-lived Arctic flowers, and noisy with the myriads of summer birds—all find adequate treatment in his pages. The geology, especially the quaternary deposits, and the terraces of raised sea beaches identical with those of Greenland, are sketched and illustrated with much detail. But the interior was not visited, though in an Appendix some account is given of a Bowdoin College expedition to the Falls of Grand River in the summer of last year—a journey rendered almost intolerable by the swarms of venomous black flies and mosquitos which are the pests of Labrador. All this is pleasantly told, with good maps and ample photographs. Space will, however, not permit of more than a few notes on Dr. Packard's pages, some of which we regret to see disfigured by irritating misprints.

The chapter on the "Eskimos"—a name spelt in three different ways—is not written with the fulness of knowledge requisite for such a discussion. The author is, for instance, unacquainted with Rink's laborious researches, which have entirely altered the old standpoint from which the origin of this people was regarded, or indeed with any recent views on the subject. The theory that "the Eskimos entered American by way of Behring Strait" is not "now generally received" (p. 247). On the contrary, the small settlements of them on the

Asiatic shore are evidently emigrants from the American coast. It is equally beside the point to accept the notion that they are the prehistoric palaeolithic men: for though this suggestion obtained a brief currency among those who never saw an Eskimo, it is now abandoned by almost every geologist, and is untenable for reasons I have fully explained elsewhere (*Archaeological Review*, vol. i., p. 251). Not improbably, as Rink contends, they were originally offshoots from some Alaskan tribe. That the Eskimo at one time extended much further south is, we think, indisputable. But when Dr. Packard quotes Dr. Tylor as speaking of the Eskimo hunting seals on the Newfoundland coast "eight hundred years ago, before they had ever found their way to Greenland" (p. 246), that distinguished ethnologist falls into the common error of supposing that when Red Haired Erik and his Icelanders came to "The Land of Desolation" the "Skraelings" were unknown there. Up to the year 1300, they do not seem to have inhabited the west coast south of lat. 65° N. where the Scandinavians had the colonies. But the settlers were well aware of their existence in higher latitudes, and seem to have lived in fear of an attack from them, which attack actually took place in the year 1379. Indeed, as early as 1266, the Norsemen sent an expedition to explore the abodes of these "Skraelings," who in all probability reached Greenland by way of Smith's Sound; and while one detachment gradually worked south, another, following the musk ox, doubled the still unexplored northern end of Greenland, and in due time crept down the east coast.

Dr. Packard tells us that the eggers, though their depredations are now illegal, are visibly affecting the abundance of birds on the Labradorian islets and cliffs.

"Twenty years ago, the business was at its height, and a schooner would load a cargo of sixty-five barrels of eggs, and take them to the States, or up the St. Lawrence River to Quebec or Montreal. Of late years they would give half of what they found to the settlers on the coast as hush-money. When collecting the eggs, they would make 'caches' of them, covering the heaps with moss; and if they were on the point of being caught, they would smash the whole cargo of eggs rather than be seized with them. Many are the adventures which the eggers have passed through, and the stories told of them rival the tales of smugglers and privateersmen on more favoured shores. They still collect and wantonly destroy the eggs of murre" (p. 105).

In all, Dr. Joel Allen notes 209 species of birds as natives of or visitors to the coast. Of these, however, *Camptolaimus labradorius*—a duck—is now supposed to be extinct. The mammals number forty-three. But this list does not seem to have been drawn up with such care as the others. For example, after enumerating *Phoca fetida*, it is added "of the *Phoca hispida* (Erxl.) no information could be obtained" (p. 444). This is extremely likely, since it happens that the one species is a synonym of the other, though *P. hispida* was first described by Schreber, not by Erxleben. *Littorina rudis* and *littoralis* are described as "abounding at the water edge at Greenland" (p. 126). This information, which must be

second-hand—as Dr. Packard has not visited the country mentioned—may be true of some portions of the extreme southern coast, though the reviewer cannot confirm it from his own experience of the north. In truth, the shore there, being so scraped by ice, seldom admits of anything growing in very shallow water. Nor is the statement that in Greenland "the water becomes open in April" (p. 201) owing to the influence of a branch of the Gulf Stream, true of the coast at large. The so-called branch of the Gulf Stream, which extends only a little way up the eastern side of Davis Strait, is really an indraught from the Atlantic, though as tropical fruits, &c., have been found as far north as Holsteensborg, part of this indraught is composed of the Gulf Stream or what passes as such. Dr. Packard discusses the Labrador and Greenland Flora. But here again he is ignorant of the latest views on the subject. Hence while he takes, we believe, a just view of the origin of Greenland vegetation, his reliance on the classic though now somewhat obsolete memoir of Sir Joseph Hooker—rather than on Lange and Warming's later investigations—renders his remarks of comparatively little value. The same may be said regarding his discussion of the Arctic raised beaches, his only knowledge of which is drawn from the inaccurate account of Kane. Finally, we have an attempt at a Bibliography of Labrador, which (apart from repetitions) is so imperfect that any good library could easily afford materials for doubling the list.

Altogether, while admitting the mass of valuable information which Dr. Packard has brought together, and that his book must be an indispensable companion to all future visitors, we cannot help regretting that its distinguished author did not spend more pains over it, and that, when he collected his old papers, he did not regard these as simply the bases for an entirely fresh examination of the subjects treated of in them. As it is, several of these memoirs are now almost out of date, while others, in spite of some tinkering up, are far from adequate *résumés* of the present state of our knowledge of Labrador. Still, taking the volume with all its faults, it is undeniably a welcome work.

ROBERT BROWN.

CORRESPONDENCE.

A NEW VARIETY OF THE SOUTHERN MAURYA ALPHABET.

Vienna: May 1, 1892.

During some excavations which Mr. Rea, Archaeological Surveyor to the Madras Government, lately undertook in the already despoiled Stūpa of Bhāṭṭiprolu in the Kistna District, he has had the good fortune to discover some relic caskets,* which bear nine votive inscriptions. Impressions of the latter were sent to me by Dr. Burgess; and, after a prolonged study, I have succeeded in making out their contents, and have arrived at the conclusion that these documents are written in a new variety of the Southern Maurya or Lāt alphabet, the characteristics of which may be briefly stated as follows.

* Described by Dr. J. Burgess in the ACADEMY of last week (p. 497).

(1) Twenty-three letters of the Bhāṭṭiprolu inscriptions—viz., the initial vowels *a*, *ā*, *u*, *o*, and the consonants *k*, *kh*, *ch*, *ṇ*, *t*, *th*, *n*, *t*, *dh*, *n*, *p*, *ph*, *b*, *y*, *r*, *v*, *s* and *h*—agree exactly with those ordinarily used in the Edicts of Aśoka. The letter *g* has both the ordinary angular Maurya and the rare one with the rounded top, which occurs a few times in Aśoka's inscriptions—e.g., in *magesu* (Pillar Edict, vii. 2, 2)—but is used invariably in the later inscriptions. The unaspirated palatal tenuis *ch* has a tail, the vertical stroke being continued beneath the semicircle. The unaspirated lingual media, *d*, shows strokes slanting somewhat more strongly than in the abnormal *da* in *ambāvadikā* (Queen's Edict, Allahābād, l. 3). The corresponding dental *d* exactly resembles the Maurya letter, but is turned round, the opening of the curve facing towards the right, as in the Devanāgarī *da*.

(2) Five letters are entirely abnormal: (a) *ḡh* is expressed by the sign for *g*, with a small curve attached to the right side, which denotes the aspiration, the letter being formed according to the same principle as the Maurya *chha* from *cha*, *dha* from *da*, and *pha* from *pa*. It occurs only in personal names—e.g., *Satughḡ*, i.e., *Satughna*, *Vaghaḡ*, i.e., *Vyaghrapād*. (b) *T* has the angular form, which occasionally—e.g., Gīrnār Rock Edicts ix. 1, in the word *rājā*—is used by Aśoka's scribes, and regularly in all later inscriptions, without the central horizontal bar. It therefore consists of a vertical stroke, with horizontal bars at the upper and lower ends. It occurs repeatedly in the word *majṣa* or *majṣān*, in Sanskrit *māñjūshā*, a box or casket. (c) *M* is turned topsy-turvy, the circle standing above, and the two strokes, forming an open angle, below. It occurs in the last-mentioned word, and in well-known names like *Māha*, i.e., *Māgha*, *Samano*, i.e., *Sramaṇa*. (d) *L* differs from the Maurya sign by the omission of the small horizontal bar to the left of the curve, and by the addition of a long slanting line, attached at an acute angle to the right of the vertical stroke. It thus somewhat resembles the Greek *Lambda* of the ancient Papyri. It occurs only in names—e.g., *Odalo*, *Kelo*, i.e., *Kaila*, *Pigalo*, i.e., *Pingala*. (e) The lingual sibilant *sh* is a development of the form in the Kālsī version of Aśoka's Rock Edicts. The whole letter has been turned round, and the upper curve has been converted into a cross-bar. It thus looks exactly like the *kra* of the later inscriptions. It occurs in *teshaṇ*, the Pali genitive of the pronoun *tad*, in the termination of the genitive singular of vowel-stems—e.g., in *Kurasha*, from *Kuro*, *Sivasha* from *Sivo*—in the word *shamugo*, i.e., *śamudga*, a small box, and in names like *Samnādāsho*, i.e., *Sramaṇadāsa*.

3. There is further the lingual *l*, which does not occur in Aśoka's inscriptions. Its form resembles a Maurya *pa*, with a horizontal bar attached in the middle to the right of the vertical stroke; and it may be compared to the *sha* of the later inscriptions. It occurs in the word *phāl-ugashamugayān*, i.e., *sphāṭikasamudga*, a casket made of crystal. The initial vowels, *i*, *ī*, *u*, *e*, and the consonants *jh*, *dh*, and *ś*, do not occur. *Bh* may occur in two doubtful names, where I have noticed a sign resembling the Maurya *bha*, but turned the other way.

4. The notation of the medial and final vowels presents two remarkable peculiarities: (a) The short *a* is invariably marked by the horizontal stroke, which denotes long *ā* in the Maurya alphabet, except when an Anusvara follows; and the position of this stroke is much the same as that of the *ā*-stroke in the Maurya alphabet, i.e., it is usually attached to the top of the consonant, but to the middle of the vertical of *n* and of *j*. Hence the *ja* of the Bhāṭṭiprolu alphabet is exactly like the angular form of the letter in Aśoka's Edicts. The

omission of the stroke before an Anusvāra is probably due to the fact that the native lists of *mātrikās*, or radical letters, invariably note the Anusvāra by *am*. Hence the Anusvāra came to be considered as equivalent to this syllable. (b) The long *ā* is marked by a horizontal stroke and a short vertical one hanging down from its end. Thus we have *Arahādīnānām*. In other respects, the notation of the medial and final vowels agrees mainly with that used in Asoka's inscriptions. The *o* is, however, more commonly expressed by a bar, projecting to the right and to the left of the top of the consonant than by two separate strokes. The former notation occurs in Asoka's inscriptions, sometimes, e.g., in *nigohānī* (Pillar Edict vii. 2. 2), but rarely. In the syllables *nī* and *nā*, the vowel is attached to the middle of the vertical stroke, e.g., in *Kānūtho*.

To judge from the general appearance of the letters, the Bhattiprolu inscriptions are probably only a few decades later than Asoka's Edicts. If one places the Edicts on one side, and the Nānāghāt, Hathigumphā, and Bharhut Torana inscriptions, which all belong to the middle of the second century B.C., on the other side of the Bhattiprolu inscriptions, one can only come to the conclusion that the latter hold an intermediate position between the two sets, but are much more closely allied to the documents of the third century B.C. than to those of the second. On this evidence, which, as every epigraphist knows, may mislead under certain conditions, but which, though not absolutely safe, is for the present alone available, the Bhattiprolu inscriptions cannot be placed later than 200 B.C., and may even be a little older. If this estimate is correct, their characters prove (what, indeed, is also made probable by facts connected with Asoka's Edicts) that during the third century B.C. several well-marked varieties of the Southern Maurya alphabet existed. For they contain a perfectly worked out system, which cannot have sprung up in a short time, but must have had a long history.

The importance of this result lies herein, that it removes one of the favourite arguments of those scholars who believe the introduction of writing into India to have taken place during the rule of the Maurya dynasty, or shortly before its beginning. It has been stated repeatedly that one of the facts, proving the Asoka Edicts to belong to the first attempts of the Hindus in the art of writing, is the absence of local varieties among the letters of versions incised at places between which lie distances of more than a thousand miles. This argument is based, as I have pointed out more than once, on imperfect observation; and it may be met also by the obvious objection, that Asoka's Edicts were all issued from the same office, and that the importance naturally attributed to the writing of the royal clerks at Pataliputra might be expected to influence the copyists in the provinces, and to induce them to imitate as closely as possible the shape of the letters used at headquarters. Nevertheless, if the Bhattiprolu inscriptions now show a system of writing which in some respects is radically different, and which may be reasonably supposed to be coeval with that in Asoka's Edicts, they furnish a very great help to those who, like myself, believe the art of writing to have been practised in India for centuries before the accession of Chandragupta to the throne of Pataliputra.

This is, so far as I can judge at present, the chief value of the new alphabet. I do not think that it teaches us much regarding the early history of the Southern Maurya characters, and the manner in which they were derived from their Semitic prototypes. There is only one form among the anomalous letters which, it seems to me, is in all probability

more ancient than the corresponding Maurya character. This is the *m*, whose shape comes so close to the full form of the Kharoshtri (*vulgo* Bactrian Pali) *ma*—which consists of a semicircle with two short strokes, forming a right angle, attached to its lower left side—that I am inclined to assume the evidently allied Southern *ma* to have consisted originally of a semicircle or circle with two strokes below. Hence the Maurya form would be the later one, obtained by turning the older one topsy-turvy. The case of *gh*, as stated above, which has been formed by the extension of the principle underlying the formation of *chha*, *dha* and *pha*, is more doubtful. For, the Southern Maurya *gha* looks, *prima facie*, like an independent character. Still, there is just a possibility that it may have been derived from an inverted *ga* with a round top, to which a curve was attached in order to denote the aspirations. And in favour of this view it may be urged that the Kharoshtri *gha* has been derived by a similar contrivance from *ga*. Regarding the new *l*, I do not dare to offer any opinion.

But the remaining anomalies appear to be developments of the corresponding Maurya forms. The *j* with horizontal bars is to all appearance the offspring of the angular form with three bars; and the central bar has only been removed in the syllables *ju*, *jū*, *je*, and so forth, in order to obtain a convenient means of marking the short *a* of *ja*. For, the Southern Maurya *jha*, which has been derived from an imperfectly formed or perhaps a very ancient *ju*, by the addition of a short upward stroke denoting the aspiration, shows that the central bar is an essential part of the latter. Again, the lingual sibilant *sh* is in all probability a cursive form, derived from the clumsy character which is used in the Kālsī version of the Rock Edicts. Finally, the most curious feature of this alphabet, the marking of the short *a*, seems to me, because it complicates matters, less ancient than the omission of this vowel. The Semitic original, from which the Southern Maurya alphabet was derived, had in all probability no signs for medial and final vowels. Hence, if we find in India one system of notation with five or, including the diphthongs *e* and *o*, with seven vowel signs and another with eight, the natural conclusion is that the second is the later one. This is all that I can offer at present in explanation of the origin of the very remarkable anomalies of the Bhattiprolu alphabet. I must, however, call attention to one other curious point: the fact that, so far as I know, not one of these anomalies has left any trace in the later Indian alphabets, the signs of which are all derived from the Southern Maurya characters.

The language of the Bhattiprolu inscriptions is a Prakrit dialect, closely allied to the literary Pali. As regards their contents, the two longest, Nos. 3 and 8, which are incised on the circular lids or topstones of two relic caskets (Mr. Rea's second and third caskets), consist of strings of names. No. 3 enumerates the members of a *gothi*, i.e., *goshthī*, probably a committee or Panth, and No. 8 certain *negamā*, i.e., *naigamā*, members of a guild. The remaining inscriptions record the names of the donors of the caskets, and, it would seem, of the artists who made them. I transcribe the three most interesting ones as specimens:—

No. 1, incised on the lower stone of the first casket.

Kurapituno cha Kuramā[?]u cha Kurasha cha Siva[sha] cha majāsai-panatī phāligashamugai cha Budhasarivānānī nikhetu [] Banavaputasha shapitukasha majasa []

"By the father of Kura, by the mother of Kura, by Kura and by Siva (*Siva*, has been defrayed the expense of) the preparation of a casket and a box of crystal in order to deposit some relics of Budha,

(*Buddha*). By Kura the son of Banava, associated with his father (*has been given*) an (*ether?*) casket."

No. 6, incised on the lower stone of the second casket.

Shāga[th]inigamiputānānī rājapānukhā[nān] Shai-sha puto Khubirako rājā Shihagothiyā pāmukho teshaiñ aiñanān maj[ā]sai phāligashamugo cha pāsānashamugo cha

"By the sons of the Shāgathi *nigama* (*guild or town*) chief among whom is the king—king Khubiraka (*Kuberaka*) the son of Shai, is the chief of the Shiba (*Sintha*) *gothi*—by these (*has been given*) another casket, a box of crystal and a box of stone."

No. 9, incised on the lower stone of the third casket.

Arahādīnānānī gothiyā majāsa cha sha[m]ugo cha [] tina kama yena Kubirako rājā aiñ[k]i []

"By the *gothi* of the venerable Arahadina (*Arahaddatta*, *has been given*) a casket and a box. The work (*is*) by him, by whom king Kubiraka (*Kuberaka*) caused the carving to be done."

In conclusion, I must offer to Mr. Rea my best congratulations on the important discovery which he has made, and express the hope that future operations, which he may undertake in the same district, will furnish further specimens of this interesting new variety of the Southern Maurya alphabet, which we owe to his exertions. G. BÜHLER.

SCIENCE NOTES.

THE Albert medal of the Society of Arts for the present year has been awarded to Mr. Edison, in consideration of the distinguished services rendered by him to the progress of electric lighting, telegraphy, and the telephone.

At the Royal Institution, on Friday next, June 3, Mr. Ludwig Mond will give a discourse upon "Metallic Carbonyls," with which his name is associated in practical chemistry. The discourse on the following Friday, the last of the season, will be upon "The Magnetic Properties of Liquid Oxygen," by Prof. Dewar, who has been conducting researches on this subject in the laboratory of the Institution.

THE meeting of the Geologists' Association on Friday next, June 3, will be held in the botanical theatre at University College, Gower-street, when Mr. F. W. Rudler, a former president, will deliver a lecture on "The Fathers of British Geology," illustrated by the oxy-hydrogen lantern. The Whitsuntide excursion of the Association will be to Nottingham, under the direction of Prof. J. F. Blake (the president) and Lieut. G. Elmsley Cooke.

PHILOLOGY NOTES.

THE May number of the *Classical Review* (David Nutt) is perhaps less interesting than usual. Mr. G. Dunn returns to the question of the nasal sonant, supporting Brugmann's theory; Messrs. F. W. Thomas and H. D. Darbishire continue the discussion on the forms of the negative *ne*; and no less than three contributors are roused to criticise Mr. Bayfield's recent article on conditional sentences. Mr. Robinson Ellis prints a full collation of the readings of the Corsini MS. of the "Culex," to the importance of which he first drew attention in 1887; and Mr. E. C. Marchant gives the results of his examination of the MS. of Thucydides in the British Museum known as M., dealing with Book VII., where his estimate of its value is not high. Among the reviews, we can only mention those by Prof. Tyrrell of Sellar's "Horace and the Elegiac Poets," and by Prof. Michaelis of the new edition of Murray's "History of Greek Sculpture."

MEETINGS OF SOCIETIES.

ANTHROPOLOGICAL INSTITUTE.—(Tuesday, May 10.)

Dr. E. B. Tylor, president, in the chair.—Mrs. Bishop (Miss Isabella Bird) read a paper on "The Ainos of Japan," among whom she had spent some time in a village near Volcano Bay. It is doubtful whether the Ainos were the aboriginal inhabitants of Japan: they say themselves that they conquered and exterminated an earlier race who dwelt in caves. The men are strongly built and muscular, and their stature varies from about 5 ft. 4 in. to 5 ft. 6 in. The extreme hairiness ascribed to the Ainos applies only to the mountain tribes, and to the men only amongst them, the women, and the men of the coast tribes, not being more hairy than many people of other races. The houses are rectangular and built of wood; they are all constructed on the same plan, and have a large window at the east end opposite the door, and two smaller ones in the south side, below which is the shelf on which the boys of the family sleep: the girls occupy a similar shelf on the north side of the room, and during the night the sleeping places are screened off by mats. The women are remarkable for their modesty, and the men are exceedingly gentle, obliging, and hospitable. They are a religious people, and offer copious libations of *saki* on the slightest provocation. The race is dying out, and will no doubt become quite extinct in the course of a few generations.

PHILOLOGICAL SOCIETY.—(Anniversary Meeting, Friday, May 13.)

H. BRADLEY, Esq., president, in the chair.—Prof. A. S. Napier was elected president for the coming year, and Mr. H. Bradley was elected vice-president.—Mr. G. A. Schrumph read a paper on "The Place and Importance of Armenian in Comparative Philology." The subject was divided into three sections. In the first, the Armenian dialects and their literature, Mr. Schrumph described the Krapar or old literary language, and the two modern literary dialects, the western and the eastern. He then proceeded to deal with those of the popular dialects which have been studied hitherto—viz., the dialects of Van, Tiflis, Agoulis, Karabagh, Nakhitchevan on the Don, Achalzik, Zeythoun, and Poland. He expressed the hope that the investigation of the folk-lore of Armenia would bring to light some buried epic, and alluded to the recent discovery of the heroic tales, David of Sassoun and David Mher, impersonating, according to a critic, beneficial in contrast with destructive strength. The second section was devoted to the grammatical structure of the language in its various dialectal forms, illustrated for the occasion by printed copies of a transliterated version of the Parable of the Sower in the ancient Krapar, and in the two modern literary dialects, western and eastern. The lecturer likewise distributed papers exhibiting the declension of nouns and pronouns, and the conjugation of verbs in the three dialects, thus facilitating the comprehension of the philological remarks connected with these points. In the third section Mr. Schrumph showed how the now prevailing opinion gradually gained ground, that Armenian is a member of the Indo-European family of languages; and how, thanks to Prof. Hübschmann, it was ascertained, furthermore, that it constitutes quite an independent group of dialects within that family, being distinct from Indic and Eranic, and exhibiting the chief European characteristics. It shares some of the peculiarities of Eranic and Slavo-Lithuanian, and thus bridges over the gap between the Asiatic and the European branches of the Aryan tongues. Mr. Schrumph read letters from some of the leading Armenists of the present day in confirmation of this theory. Dr. Friedrich Müller, of Vienna, is inclined to assign Armenian to the Thracian group; while Prof. Sophus Bugge, of Christiania, even connects it with Etruscan, and thus explains many Etruscan words, e.g., their national name Rasenna, through the Armenian *arajin*, "first," thus suggesting that the Etruscans called themselves so in opposition to the Italian populations subjected to their sway, in much the same way as the Armenians called themselves *hayk* (Sanskrit *pāti*)—i.e., "lords."—At the conclusion, a number of specimens of printing type, calligraphy, and the Armenian periodical

press, were exhibited, which, by their great variety and typographical finish, testified to a large amount of mental activity among the Armenians.—Prof. Minas Tcheraz, the newly appointed professor of Armenian at King's College, was invited by the president to comment on the lecture, and congratulated Mr. Schrumph on being the only European Armenist who had studied not only the old literary language, but also its modern descendants, both in their eastern and western forms, together with a number of purely popular dialects.

FINE ART.

Handbook of Greek Archaeology: Vases, Bronzes, Gems, Sculpture, Terra-cottas, Mural Paintings, Architecture, &c. By A. S. Murray. With numerous Illustrations. (John Murray.)

THIS book, the author tells us, came out of a course of lectures delivered at Edinburgh in 1887. In preparing them for publication, they have so far grown in his hands that he has ventured to issue them as a systematic introduction to the whole subject. He has done well not to obliterate all traces of their origin. The spoken lecture admits of an occasional playfulness, and demands always a lucid vigour of style, which are excellent qualities in a text-book. More difficulty in adapting the lectures to their new purpose has occurred in the matter of scale. Mr. Murray apologises for treating painting at considerable length, and for omitting coins altogether. Architecture, too, is relegated to a short chapter at the end—a place hardly worthy of its central importance and monumental grandeur.

Yet when we have said this, it remains that the volume before us is the best manual of the subject that has yet appeared. Indeed, it is wonderfully complete in its treatment. Pottery, bronzes, gems, reliefs, statuary, terra-cottas, painting, and architecture are all passed under review, in a way which more than fulfils the aim announced in the preface, viz.:

"To construct a handbook of Greek archaeology in reliance on well-discussed and generally accepted truths, leaving aside the accumulation of details, and maintaining a constant endeavour to state as broadly as was in my power what experience has taught me to be the leading features of the subject" (p. iv.).

No fact of importance seems omitted. Yet the most striking feature of the volume is not the great amount of information it contains, but rather the fresh and suggestive criticisms which occur on every page.

Here are some samples taken at random:

"The maeander or key pattern . . . was evolved in the technical processes of weaving or embroidery," and "possesses the quality of being effective in whatever position it may be placed," &c. (pp. 32-3.) "In gem-engraving, as in sculpture, no lines tell with effect but those which are clear, strong, and well defined; hence the love of animal and human forms, which have been moulded on the principle of resistance, not as in plant-life, where the principle of yielding plays so important a part" (p. 40.) "Any day may be seen how in Egypt the exceeding brightness of the sunlight, and the absence of what artists call atmosphere, combine to present any object at which one may look in the form of a silhouette with its outlines strongly marked, but with no sufficient indication of the details." No wonder there-

fore that "in Egypt, a fascinating element of her art is to be found in the long lines of bas-relief" (p. 174.)

The author has always something new to tell us. Thus, the restoration of the hand of the Olympian Hermes, as holding a bunch of grapes to the infant deity on his other arm, is not only justified by the well-known Pompeian wall-painting, but also by mention of "two terra-cottas in the British Museum" (p. 280). He is fond of stimulating the learner to think by asking questions: as, why so few incised bronzes are found in Greece, and nearly all these at Corinth, and why none are earlier than 400 B.C. (p. 118); why so many incised bronze mirrors come from Etruria, and only mirror-cases from Greece, and why so many *cistae* from Palestine (pp. 119-129); why Etruscan artists preferred to give wings to their deities (p. 138); why Etruria, unlike Greece, was so fond of scarab-gems (p. 148), and so on. The technical methods of each art are also clearly given. Thus, of Phoenician glass (p. 18) we read:

"On the glass alabaster these patterns have been produced by first twining a coloured thread of glass round the body of the vase when in a fused state, and then with a hook pulling these threads downwards at regular intervals. By that very simple mechanical process a result of admirable beauty is very frequently attained, especially when . . . a pressure was employed, which produced a ribbed appearance on the vase. Across these ribs the variously coloured threads of glass sweep with the delicacy and beauty of natural forms."

Or of the goldsmith's work (p. 151):

"The Etruscan goldsmith produces a maeander by means of innumerable small globules of gold soldered down with infinite pains so as to form the pattern. The Greek takes a fine thread of gold and produces the pattern in a moment. We do not say that the Greeks were not also minutely painstaking at an early stage of their course; but they found afterwards that it is a better principle to spare the labour of your hands than the labour of your brains."

Mr. Murray has a ready command of Greek literature, and he employs it with much skill. Witness his reference to the poetry of Pindar to illustrate the spirit of the black figure vase-painters (p. 88), his comparison of Apelles with the *Characters* of Theophrastus (p. 383), or of Euripides with the Mausoleum Frieze (p. 225). One reference, if I mistake not, has never been made before. It is to a passage of Pausanias (ix. 40 § 6), which tells how the Phocians discovered near Choeroneia the "sceptre of Pelops along with much gold." The fact is, says Mr. Murray, they had opened some old tumulus containing "Mycenaean" remains. Being found on the border, the gold ornaments were seized by the Phocians, who were the stronger, and the sceptre awarded to the Choeroneians.

A number of interesting points had been noted for mention, but the reader must be left to find these out for himself. Nor can more be said here of the chapter on Painting than that it is the best treatment of the subject in our language, not only by reason of its careful record of facts, but from its sympathetic criticism. I hasten to say a word on Mr. Murray's view of the date of

the Mycenaean culture. Here he breaks away from received opinions, and his views will challenge criticism. He is inclined to style the pottery and other remains of this art "Argive"; but "the distant places at which this pottery is being found are very suggestive of the early stage of colonisation. We might call this ware 'Colonial' in a sense" (p. 30). He thinks the antiquity of the Mycenaean remains has been much exaggerated. He distrusts the synchronisms upon which Egyptologists in England and elsewhere have laid so much stress (pp. 13, 52). He takes care to note the particulars in which the Mycenaean art is in contrast, rather than agreement, with the art of Egypt. The direct influence of Egypt upon early Greek art has been rated, he thinks, too highly. The influence was more from Assyria, and from Asia Minor. He doubts whether Phoenician trade with Greece, in metal vases and such like wares, began much before the eighth century (p. 25). He insists upon working steadily back from the earliest historic times to the prehistoric, to see how far back we can trace the dateable monuments of Greek skill. He arrives thus at the eighth century as the highest point to which the stream of tradition can be ascended. Again and again, with almost humorous iteration, he returns to this point, building up inductively a fortress of evidence which seems to challenge attack. Thus, to the seventh century belongs the Polledrara tomb (p. 15), and the Cameiros *pyxis* (p. 13), and the later Etruscan *bucchero* ware (p. 16). Phoenician glass of the Mycenaean time, found at Ialysos, is imitated in pottery from Bin Tepé, which dates from the early Lydian kings, circa B.C. 700 (p. 19). He questions our right to disconnect the "beehive" tombs from the "shaft-tombs," and compares both with the tomb of Alyattes (p. 53). A Mycenaean sphinx from Ialysos "answers very well in form to the sphinxes on painted vases of the end of the seventh century" (p. 22). If rosettes are not a common ornament on Mycenaean pottery, they occur commonly as glass ornaments for robes in Mycenaean tombs (p. 26). An ivory statuette from Ialysos (p. 30), though Mycenaean, resembles the Bronchida statues of 600 B.C.; and one of Mr. Petrie's vase-fragments, which he calls Aegean, and dates over a millenium B.C., exhibits a pattern common on black-figured vases of the sixth century B.C. (p. 30). The evidence of the early "island" gems points also the same way; they cannot be dissociated from Mycenaean art, and they must have immediately preceded the striking of coins (pp. 40-45). The paintings found at Mycenae and Tiryns are indeed "beyond a doubt older than the seventh century B.C." (p. 352); but the occurrence of a camel in one of the frescoes points rather to Phoenicia and Assyria than to Egypt (p. 354); and probably "the immediate sources of inspiration for the oldest painting in stucco in Greece had been the early settlers on the coast of Asia Minor" (p. 355)—i.e., the frescoes belong to the "Colonial" period. Similarly between the Tiryns bull and the Clazomenian sarcophagi "the distance of time can hardly have been very great when so conventional a manner of rendering

colours is the same in both" (p. 357). Though he assigns a rather later date to the Homeric poems than some might do (pp. 25, 259), yet he argues that the Mycenaean culture is later still:

"Homer knew nothing of the way to build massive walls or vaulted tombs, he had apparently never heard of an engraved gem or of sculpture in marble, and, though he was acquainted with the movement of the potter's wheel, it is not to be gathered from that fact that painted vases existed in his time and to his knowledge" (p. 23).

More than all, the author urges that the Mycenaean vases are later in style than the geometric, as the painter shows no *horror vacui* (p. 30). At the same time he acutely remarks that peculiarities of style may be developed, and older styles may linger later in date, in regions more remote (pp. 9, 28). He urges that the history of vase-painting—its own invention peculiar to Greece—was one continuous evolution (pp. 23 foll.).

The effect of the writer's arguments is somewhat weakened by being scattered up and down a Handbook. They comprise so many ingenious observations that they deserve to be marshalled in due order in a separate essay, in which the arguments of the other side (which space excludes from the Handbook) might have been examined in their turn. Mr. Murray inclines to connect the art of Mycenae with the age of the Tyrants (pp. 57, 352). His view shall be given in his own words:

"We speak of Oriental influence in Greece as if it had been quite casual—had come unsolicited. We forget that from the ninth to the sixth centuries B.C., Greece was largely under the rule of men of great energy and talent for government, whom it was usual to style tyrants, and of whom one at least, Polykrates, the tyrant of Samos, is known to have taken as his model an Oriental despot, with armies of workmen, whom he kept employed in colossal undertakings, such as piercing a tunnel through a hill."

Then, after connecting the Lion-gate of Mycenae and the Mycenaean gems with the same period, he proceeds:

"Is it possible, then, that the colossal walls of Mycenae and Tiryns, the huge vaulted tombs of Mycenae, Orchomenos, and elsewhere, were the work of the tyrants of which we read so much and know so little? If it were so, we should be able to follow the stream of Greek art backward without interruption to a powerful source in an age of great popular activity" (p. 178).

A word must be said of the illustrations. They are numerous and well chosen, and mostly quite new. They are of various kinds: we have woodcuts, plain and coloured, "process" blocks, and autotypes. One or two are rather coarse in quality (e.g., figs. 69, 73, 83); but the rest are admirable: notably, the lovely incised bronze on p. 124, the cameo of Julia and Livia which forms the frontispiece, the cameo of Julia alone on p. 160, the Hermes of Olympia (pl. xviii.), and the "Theseus" and "Fates" of the Parthenon (plates xvi.-xvii.). In the last two the degree and incidence of the light have been carefully studied, so as to contrast the sunshine dawning upon the nude Theseus with the cold shimmer of the moonlight upon the

draped female group. On these figures some striking criticisms will be found on pp. 269-273. E. L. HICKS.

THE RICHARD FISHER PRINT SALE.

MONDAY, which was the first day of the Fisher Print Sale—of the later days of which we shall speak next week—was devoted principally to the dispersion of works by the German Little Masters, the study of whose work in England—not even yet by any means so extensive as it should be—is due in considerable measure to the publication of Mr. W. B. Scott's volume in which their characteristics are fairly marked, and to the existence of the Rev. W. J. Loftie's charming little catalogue of one of their number—and of one of the most prolific of them—Hans Sebald Beham. Aldegreviers, Altdorfers, and works by both of the Behams (though Bartel was less adequately represented than Sebald) were present at the sale on Monday; and though the prices of their prints would not seem to be high, in the sense that the purchase of a few of them does not represent any considerable outlay, it was yet considered that their value showed no sign of diminishing. The person unfamiliar with their work must be asked to remember that it is generally of excessively small scale—hardly larger than the impressions from *nielli*—and again, that much of the best of it deals with ornament rather than with dramatic subject; and ornament, be it remembered, is a branch of art which cannot appeal to the many. On Monday, an impression of the "Lucretia" of Bartel Beham sold for £4, and an obviously weak impression of the beautiful composition and rare print known as "Fight of Naked Men" for £2 10s. By Bartel Beham likewise "The Fight for the Standard" fetched £4, and the lovely and spirited "Vignette with Four Cupids" £4 4s., Messrs. Deprez and Gutekunst having, we believe, acquired it on behalf of the British Museum. The greatest price fetched by any German Little Master was £17 10s., which was paid by Mr. Nosedá for the extraordinarily rare "Madonna with the Sleeping Child"—Hans Sebald Beham's—which Mr. Loftie, in his Catalogue, described from this very impression, which Mr. Richard Fisher had long cherished. A few other examples of Sebald Beham we will now mention. Deprez and Gutekunst were the purchasers, for £5 10s., of the "Madonna and Child with the Parrot"; and Mr. Davidson, for £7 15s., of the "Labours of Hercules." The first state of "Good Fortune" fell to Messrs. Deprez and Gutekunst's bid of £3. "Death Surprising a Woman in her Sleep" fetched £3 12s.; a fine impression of "The Buffoon and Two Couples," £5; and a charming impression of the "Ornament with a Cuirass and two Cupids," £3 10s. Apart from the work of the German Little Masters, there were two or three very notable examples of Jacopo Barbari, the Master of the Caduceus. His noble "Mars and Venus"—an impression from the De Vries and Hawkins collections—sold for no less than £76.

NOTES ON ART AND ARCHAEOLOGY.

NEXT week there will be on view, at the Burlington Fine Arts Club, in Savile-row, a choice collection of pictures by masters of the Netherlandish and allied schools of the fifteenth and early sixteenth centuries.

WE may also mention that an exhibition of about 300 drawings by the late Louisa Marchioness of Waterford will be open during the whole of next week, during the afternoon, at

8, Carlton-house-terrace. This lady's work has received the highest praise, for its artistic feeling and lovely colour, not only from Mr. Ruskin but also from our foremost professional artists.

THERE is just now to be seen, in the gallery of Messrs. Vincent Robinson & Co., in Wigmore-street, a collection of Persian carpets and rugs, which, apart from their intrinsic beauty, supply a history of the art of carpet-weaving in Persia from the sixteenth century downwards. The chief attraction is a carpet of unusual dimensions, and in perfect preservation, which shows by an inscription that it was made for the mosque at Ardebil in 1535 A.D. By way of introduction to the catalogue, a paper—misnamed a monograph—has been printed, which Mr. E. Stebbing read before the Art Workers' Guild last December.

TWO representations of Tableaux Vivants, in aid of the Royal School of Art Needlework, were given last Thursday and Friday at Queen's Gate Hall. The tableaux were appropriately designed to illustrate, by means of a series of historical scenes, the progress of ornamental needlework from the eighth-century B.C. down to the present period. The Countess of Cottingham and Mrs. Tyssen Amherst arranged the various pictures; they were exceedingly happy in some of the subjects selected, and the whole series certainly formed a very comprehensive survey. The grouping was undertaken by the portrait-painter, Herr Herman Schmischen, who also assisted Lady William Cecil in designing the dresses—a work which, though by no means easy, was most conscientiously carried out with regard to the different epochs represented. A realistic touch of local colour was given to each picture by the simple yet effective scenery painted by the Misses Tyssen Amherst.

M. SALOMON REINACH has reprinted from the *Revue Archéologique* (Paris: Leroux) his "Chronique d'Orient" for 1890, being the twenty-fourth of these invaluable summaries of the results of archaeological research in Greece and the Levant. All the former ones have been collected into a volume, which was reviewed in the ACADEMY of November 14, 1891. At one time he had thought of discontinuing his enterprise, in favour of the French School at Athens; but we are not surprised to find that he has decided to preserve his critical independence, which is specially noticeable in his comments upon English and German books. While the bulk of the work is, of course, concerned with Greece proper, the survey also extends over Egypt, Palestine, and the Hittite question.

THE STAGE.

MR. HENDERSON'S "AGATHA."

THE *matinée* given on Tuesday, as the first of a series of the same play at the Criterion, stands out most clearly, not only from the performance of the dilettante who by hook or by crook has gained audience for his production, and from that of the faddist who comes in upon the crest of some obscure and puny ripple of what is called by its admirers "modern thought," but, almost as distinctly, from that of the accepted playwright whose work is on conventional lines and whose preoccupation it is to consider the requirements of the manager who commissions his piece, and the players who play in it, and the varied tastes of Bohemian and bourgeois who frequent the entertainment. Mr. Henderson is a writer who has won his spurs on better

ground than the theatre; for, in the work on which the present drama is founded, while he grappled with the artistic difficulties of narrative fiction, he had, at the same time, the artistic advantage of expressing himself in a field in which, for the mere mechanical needs of a playhouse, expression is never fettered nor thought warped. From the novelist perhaps—though not necessarily in the adaptation of a novel, quite as likely in a work which from the beginning is intended for the stage—shall we be likely to get the play that, with all its technical deficiencies, will appeal the most to the serious student of literature, who is likely also to be too broad-minded an observer of life to put up with the conventionalism on the one hand, the crudity and exaggeration on the other, which are wont to appear eminently satisfactory to the average visitor in the dress-circle.

"Agatha" cannot pretend to achieve, and probably does not aim at, any singular novelty of invention. It commends itself to a healthy taste by its possession of the better virtues of truth to human character, of literary distinction, of the dexterous management of a theme which, if, at this late time of day, it were new at all, would hardly have a chance of being important. The theme chosen is the situation that arises when a man, married to a woman who is really devoted to him, is found to be under the spell of another woman. What shall be done with this sufficiently common difficulty? Shall it be met on the wife's part by the exhibition of an ugly and degrading jealousy—which reduces her at the least to the level of her rival, when her rival is of the lowest—or by a maintenance of sweetness, charity, and justice, whereby the husband may become aware, when this storm is overpast (if storm there really be) what is the greatness of her claim, and what her intrinsic attractiveness? Agatha is of a nature to answer that question only in the nobler way. The struggle—as she views it—in her husband's mind is a struggle between right and wrong. To oppose, to thwart, or to upbraid him, would only be to turn that problem of the soul into a vulgar contest between one woman and another. There in a word is the main theme, and there the solution of it. It is, of course, enriched with many incidents which we do not require to narrate. It is made beautiful by pathos. And it is relieved by humour.

In his cast, at the Criterion Theatre, Mr. Henderson has been both fortunate and wise. The very life of the piece is Mr. Charles Wyndham, as one John Dow, an American, who can be "only an American," but who possesses somehow a fund of good sense sufficient to equip say half-a-dozen of our own "hard-headed" north countrymen, and enough delicacy of feeling to furnish forth with refinement a whole effete Italian aristocracy. This part, humorous and yet serious, amusing and sympathetic, is played by Mr. Wyndham with his utmost cordiality of manner, with all his naturalness, with his deepest *bonhomie*, and with every possible resource of stage effect which his experience puts at his command. The part itself reminds one of those which the younger

and greater Dumas, and to some extent Emile Augier, and to some extent indeed French tradition, have been in the habit of introducing to assist in the machinery of action, to be an intelligent "chorus," to be at the same time a helpful instrument. Mr. Wyndham's is a breezy creation, apt too to sustain the play in its most difficult moments; and with Mr. Wyndham is associated Miss Mary Moore, who plays with charm, and with delicate comedy, the character of a young Italian girl of excellent family, who becomes the betrothed of Mr. Dow, of Boston. The mother of this young woman, the Comtessa Faviola, is played by Miss Rose Leclercq with her customary grace and authority: the connexion of this Comtessa with the main theme of the piece being that she watches, but is powerless to avert, the fascination which Mercedes da Vigno exercises over Filippo. Mercedes is played by Miss Olga Nethersole, with touches of nature and of unquestioned dramatic power; and Mr. Henderson, be it noted, has not been so unfair to this woman as to deny her such sympathy as may be called forth by the genuineness of her devotion to her child. She is, in intention, if not in fact, more erring than Filippo: she is of a lower nature; but she has yet her human qualities—to the Dalilah of M. Feuillet she does not approximate, though she is markedly below the erring woman of M. Zola's great *Page d'Amour*.

Filippo himself is played adequately and earnestly by Mr. Lewis Waller; and Colonel da Vigno—Mercedes's husband, who has been saved by Filippo on the battle-field—is entrusted to Mr. Herbert Waring, who acquits himself by no means ill. A certain Signor Sebasti—Filippo's secretary, for Filippo is a diplomatist by profession—is enacted by Mr. Laurence Cautley; and to the charming little Miss Minnie Terry, who grows apace by-the-by—for she has increased by "the altitude of a *chopine*"—is given the part of Mercedes's only child, the boy whom she loves. Our last word is for the completely satisfactory exponent of Agatha's graces and refinement, and of her moral enlightenment and elevation—Miss Winifred Emery. Never has Miss Emery been better or more suitably employed—within the limits natural to her talent and her personality—and never has her art more admirably seconded those natural gifts which, in the representation of a character like Agatha's—a character of being rather than of doing—are the foundation of the whole matter. The "embodiment," if I may say so—for "performance" it hardly seemed—was one of very delicate beauty. Mr. Henderson's dignified and interesting and sensitively written play will find itself, of course, in possession of an honourable future.

FREDERICK WEDMORE.

MUSIC.

MASCAGNI'S "L'AMICO FRITZ."

TO make a reputation is one thing: to maintain it another. How does Signor Mascagni's second opera compare with his first? That is a question which, of course, at once suggests

itself, but one to which a direct answer can scarcely be given; for beyond the fact that Santuzza and Suzel are both maidens of low degree, and in love, there is little in common between "La Cavalleria Rusticana" and "L'Amico Fritz": the first was all storm and stress, the second is all purity and peace. In opera nowadays one looks for some tragic tale, and love in a village with a happy *dénouement* seems a trifle tame. The pleasing story of M. M. Erckmann-Chatrian does not offer sufficient variety of incident, neither are the situations sufficiently strong for a three-act opera. Signor Mascagni has, however, treated his pastoral theme with taste and judgment; and if his dramatic power, one of his strong points, has been somewhat fettered, his musical gifts, have displayed themselves more fully. "L'Amico Fritz" is, indeed, full of graceful melody and delicate colouring. The music is nearly always appropriate to the situation and the sentiment; but still, as in Suzel's song in the first act, and in the duet of the third act, it attracts too much attention *per se*. There is something exceedingly perplexing about Mascagni: he has felt the influence of Wagner sufficiently to aim at truthfulness of expression, and to make tone and word agree; but the traditions of Italian opera have a strong hold on him, and it is difficult to say how he will succeed in amalgamating the two. That he has not committed himself to the system of representative themes shows discretion and, perhaps, strength of mind; of late it has grown much in fashion among composers of the second rank, and they have, in consequence, achieved formality, the very thing which Wagner tried to avoid. Mascagni seems, indeed, to hold off from the system just where its application would have proved most appropriate—viz., in the Prelude, which is of very light structure.

In the first act the principal features are the "flower" song of Suzel and the weird Gipsy violin solo (played by Mr. Carrodus behind the scenes). In the second act the "Cherry Duet" is the grand moment: it has been talked about ever since the work was produced in Italy, and it certainly deserves its reputation; there is something peculiarly soft and southern about the melodies, the effect of which is greatly enhanced by delicate scoring. The scene which follows between Suzel and the Rabbi, when the match-maker tests the girl's feelings towards his friend Fritz, is quaint, but coming after the sensation number is scarcely able to produce its full effect. The close, however, when the maiden bursts into tears, is highly effective. In the last act there is another duet, and a solo for Fritz, both of dramatic excellence, but the actual close of the opera is not strong.

The performance was excellent. Mme. Calvé impersonated the happy heroine with marked success. Signorina Giulia Ravoglia played the small rôle of Beppe with much character, but the part itself seems an unnecessary addition to the play. Signor de Lucia as Fritz, and M. Dufriehe as the Rabbi, sang well. The piece was carefully mounted. Signor Mancinelli conducted. The encores during the evening were no doubt pleasing to the vocalists, but if Sir Augustus Harris would set his face against them, he would render true service to art: the interruptions to the piece were quite distressing.

J. S. SHEPLOCK.

RECENT CONCERTS.

M. EMILE SAURET, Sainton's successor at the Royal Academy of Music, commenced a series of Violin Recitals last Thursday week at St. James's Hall. The programme opened with Beethoven's Quartet in F (Op. 59, No. 1),

and of this a sound and artistic reading was given by the concert-giver, supported by Messrs. Cathie, Kreuz, and Whitehouse. M. Sauret displayed his skill in an Ernst Concerto and other pieces. Miss E. Florence was the vocalist, and Herr Lutter the pianist.

The Historical Recital given by J. H. Bonawitz at Princes' Hall last Saturday was altogether a new departure. To illustrate the progress of keyboard music during four centuries was no easy task; and it was perhaps still more difficult for Mr. E. F. Jacques to describe that progress, and offer comments on the music of the various periods, but with a few well-chosen words he managed to both instruct and interest his audience. The early organ and harpsichord periods were successfully compassed, making certain allowances for the instruments on which Mr. Bonawitz played. But when the great pianoforte composers came under notice, Mr. Jacques talked less, and Mr. Bonawitz played more: it became practically a pianoforte recital. Mr. Bonawitz need not have given the Appassionata of Beethoven; it is played over and over again during the season, and a mention of the work would have sufficed—at any rate for a London audience. What was the Mendelssohn-Liszt transcription which concluded the programme intended to illustrate? Surely not the progress of music. M. Bonawitz plays the music of Haydn and Mozart with taste.

M. J. Slivinski gave his second Pianoforte Recital at St. James's Hall on Tuesday afternoon. The Beethoven C minor variations were played in a sound and intelligent manner. In a Chopin selection, including the Fantaisie in F minor and some short pieces, the tone was hard, and the phrasing often jerky. In Schumann's Etudes Symphoniques, M. Slivinski gave several proofs of his strong fingers, but the noise was unpleasant; some of the variations, especially the minor one before the Finale, were, however, admirably rendered. In the second part of his programme the composer seemed more at home: bravura pieces by Rubinstein and Liszt were performed with wonderful skill and *élan*. He also received much applause for a graceful "Intermezzo" of Paderewski, and Henselt's "Si oiseau j'étais."

On the same afternoon, Mr. and Mrs. Oudin gave their second Vocal Recital at Princes' Hall. The programme included two recent songs by Grieg, well interpreted by Mrs. Oudin; and M. Oudin again won success with the same composer's "Ein Schwan," with effective songs by Hervey, and especially with Shield's "The Thorn."

Sir Augustus Harris's first Operatic Concert took place at St. James's Hall on Wednesday afternoon. From a long programme, interpreted by vocalists of well-known name, we would single out Mme. Eames's artistic reading of the "Voi lo Sapete o Mamma," from the "Cavalleria Rusticana," and Signorina Giulia Ravogli's fine rendering of Meyerbeer's "Figlio mio." Messrs. Dufriehe, Montariol, and Plançon sang with success, though the last-named was not in his best voice. M. Tividar Nachez played violin solos.

The Westminster Orchestral Society gave a successful concert on Wednesday evening. A Notturmo for orchestra, composed by Mr. Stewart Macpherson, was produced. It is graceful and flowing both in thematic material and treatment, and the scoring is refined. Miss Fanny Davies played Schumann's Concertstück in a sympathetic manner. The vocalists were Miss Mary Stiven and Mr. W. H. Cummings. The former has a contralto voice of excellent quality.

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